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The DJ Magazine

September 1996
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POLITICALLY INCORRECT? Maybe...

If you did a double take when you first saw the cover of this issue, you were probably not alone. While not nearly as wild or risque as what we see on the supermarket tabloids, it's not often in this day and age you see booze, a burning cigarette, and a hot blonde on the cover of a national magazine. Trust me, it's appropriate. In our cover story on the resurgence of space-age lounge music, you'll discover why. And, with the help of three California DJs with a Lust for Lounge, you'll find out just what to play to make your background sets absolutely fabulous!

And that's just the olive in your martini. Also in this issue, you'll get a quick refresher on what goes on at class reunions with lists of the top songs for ten and twenty year reunions. Fred Sebastian and Bob Glazier have the latest on CD and karaoke CD&G compilation sets. Mark Ashe takes you through your first divorce party and John Rozz walks you through his popular Parade Of Beauties.

Need a few fresh ideas while designing a new newspaper or yellow page ad for your business? Check out "What...Me Advertise?"

On the tech side, Henry Collins reviews the hottest (and most expensive) DJ gear in existance, and George Mohr takes us on a shopping trip for a wireless mic.

Speaking of trips... mark a big "X" through January 5th, 6th and 7th (Sunday-Tuesday) of next year. Take a break after your busy holiday schedule and join us in Vegas. Read all about it on page 20!

Bob Lindquist

Editor-In-Chief

Mobile BEAT
The DJ Magazine

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Mobile BEAT
The DJ Magazine

Features

SPECIAL REPORT

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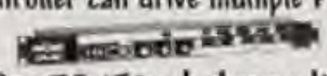

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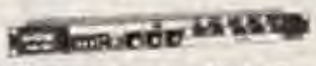

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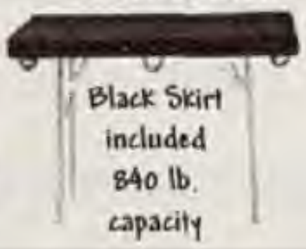

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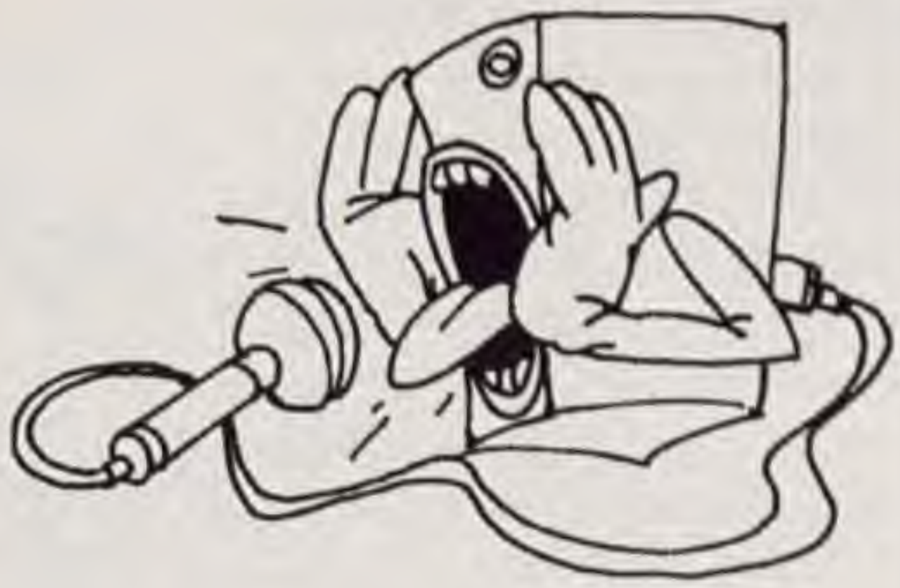

MORE WAYS TO LIGHTEN THE LOAD

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Regarding the letter by Raymond Kostanty ["Thanks to Advances," June/July issue] who argues for smaller, more compact equipment, let me raise an alternative view. Imagine all your music is stored on a computer drive of some sort and is all accessible via a keyboard or mouse. Storage is only limited by the size of your hard/floppy discs. To play a song, simply type in a title or artist or select from a category of music. Mixing is done via the keyboard or mouse, either by the user or electronically by the computer. Need a new song for a party? Simply modem into the music service and download it for a fee. Don't want the whole album? Just download the one hit. Your computer is connected to powered speakers which are equalized through the same computer, with your choice of the program embedded in the music, your own design or a random lighting sequence. If you think all this is farfetched, it's not. The technology to do everything I have described and much more is already available but the cost is prohibitive, so far. Of course, having this technology makes us, once again, define our role as Mobile DJs.

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Four hot ways to smoke vinyl

Getting the best sonic performance from vinyl is a demanding task for an audio cartridge...especially when it comes to back-cueing and scratch mixing. To get the best sound quality and trackability from vinyl Stanton offers four hot cartridges designed to smoke up any dance floor.

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The magazine keeps getting better every issue. Your article on low cost DJs is a keeper. It might even be a good promo piece similar to your Top 200. Perhaps you should consider reprinting it. Third party "unbiased" information is always more credible in the consumer's eyes.
Len H. Woelfel, Party Central, Naperville, Ill.

In regard to the feedback letter "Thanks to Advances," [June/July issue] a few words on technology comparisons and other issues (in the order they appeared):

1. To lighten the weight of rack equipment, consider SKB which uses military grade plastics.

2. If you can convince the EIA (Electronics Industry Association) to adopt the change in rack sizes, go for it. Be sure to remember there's thousands of pieces of equipment on the market using the 19-inch rack size, so be sure to convince all those users to change all their equipment, as well as having the manufacturers re-tool their factories to produce the new rack-size standard. Unfortunately, many PA rental companies use the same gear DJs use (or vice versa), so you also might want to consider convincing all those other people to change their equipment around as well.

3. Take an EE course on designing switching power supplies. Switching supplies have been around for years but there have been problems producing "full" bass and driving low impedance loads, not to mention other technical details from an amp using such a supply (ever try driving two 15s with a first

generation Carver amp?). There are A LOT more demands on an amplifier's power supply (stiff voltage supply rails, changing current demands, stability, thermal stability, etc.) than on a TV's, where the output from the power supply remains the same. A picture tube also presents a different load than the output section of a power amplifier. Considering the advances in switching power supplies used in power amps, and as a EE tech, I

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Proper Credit

Mobile Beat's June/July cover story "Spinning Out of Control" struck a familiar note with many of our readers. One reader, however, suffered needlessly as a result of the story. We inadvertently forgot to credit Mike LaMarca of Spectrum Sounds, Rochester,N.Y. for not only inspiring the story, but also volunteering to play the part of "Fred," our model cut-rate DJ cover boy. Unfortunately, a few local DJs saw the opportunity to use the piece to sell against Mike claiming that he was precisely the type of DJ he was campaigning against. Our apologies to Mike along with our thanks for his willingness to help out with the story.

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FEEDBACK CONT'D

wouldn't mind paying some of the prices listed for the performance they provide.

4. Denon and Marantz decks provide many features DJs are looking for these days. If you can convince a manufacturer to invest in the R&D for the deck you're looking for, given the market demand (i.e. DJs like yourself), then go for it.

5. How many people do you think will buy the portable CD player you suggest? Given that number of people, how many manufacturers will design something just for those people? Business (and common) sense dictates that you invest only when you expect reasonable returns, definitely not the case here or with the tape deck.

6. The speakers you're looking for are already out there (slightly heavier though). Look into the JBL Array Series. All the drivers employ Neodymium magnets and the cabinet is rather compact. You can usually get them for around $2,500 a pop. There's a reason they're called RARE earth magnets. The JBL

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Some other things to think about would be getting a larger vehicle to move things around in and going for smaller high pack and using separate subs which offer significant advantages in sound quality and flexibility.

If anyone out there has any technical questions, please feel free to contact me at Pro Sound, 106 The Knoll, Ithaca, N.Y. 14850; (607) 257-6395.
Michael E. Ma, Ithaca, N.Y.

This is in reference to the article "Thanks to Advances." Technology in the DJ industry has grown to new levels, you just need to update your equipment several decades. The system you are using sounds like the system described that Fred uses in the Low-Cost article. Let's review options for a light and compact system just by shopping through the *Mobile Beat* that your Feedback was in.

Page 21, a rack. "The Workstation" from Colorado Sound N' Light, Inc. This new concept enables all equipment to be screwed into one rack that is only six spaces high, and there is a pullout rack draw to mount a mixer in. If you are worried

continued on page 16

Mobile DJ Service

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– **Sean Dasmann, AMS Owner**
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– **Todd Henry, AMS Owner**
(Formerly Mr. Music)

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– **Bob Houle, AMS Owner**
(Formerly Stardust Memories)

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Mobile DJ Larry Davila of Clovis, Calif. (near Fresno) teaching the Chicken Dance at a Country-Western, New Year's Eve Party. (12/94)

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FEEDBACK CONT'D

about the weight of the amp, buy a separate two-space or three-space (depends on amp), just for the amp.

Page 24, a power distributor. Although you did not mention this in your original system, it will speed things up by just having one plug. And ETA's, from experience, are very reliable and inexpensive.

Page 54, speakers. JBL does make compact speakers with great quality, especially the MR series. Although sound isn't as good as a Cerwin-Vega, as far as bass is concerned, if you are trying to become lighter, sacrifice. Also ask this company about amps, QSC makes decent lightweight amps, the JBL amp is also lightweight and with power.

Page 56, tape deck (since it seems that your major collection is on tape). The Marantz PMD 510 does everything possible for tapes all in one rack unit with dual capability.

Page 58, mixers. Here is an article on mixers, find one you would like.

Page 29, CD player. Call them up, Gemini and Denon both make single disc players for a rack.

As far as size is concerned, when all this equipment is screwed into the "Work Station" it is sure to fit easily into the front seat of your car, it did in my Mercury Topaz when I tested out this style rack. Two speakers get tossed in the trunk or in the back seat, my Peaveys fit fine in the trunk, while an amp rack sits in there too, you have been cut down to four trips to the car with the amp, three without. As far as changing standard specs, I am also a pro sound engineer and if sound equipment racks started coming in different sizes, all hell would break loose. Invest some money into compact equipment, not stuff from Radio Shack. It will pay off in a few jobs.
Jeremy Lees, JJ Entertainment, Clifton, N.J.

About a year ago, you printed a few good mixes by your readers. I would like, in the future, that you print more of these good mixes. It's interesting to get the experience of good DJ. I just started in the business and I'm impressed by your magazine; there is a lot of information that I benefit from very much.

Thank you for all your support.
Michel Bourque, Lachine, Quebec, Canada
We would love to bring back that feature... but it requires audience participation. If enough readers submit mixes, we will print them in future issues.-ed.

There are DJ organizations and there are DJ organizations, but to me the most important one is the select group of subscribers to *Mobile Beat Maga-*

zine. I have every issue and continually refer to back issues for information and ideas. It refreshes my memory. It keeps me up to date with my trade and it constantly helps me improve my business. What a deal!

I'm trying to improve my liability insurance plan. Can you recommend any national insurance companies that specialize in serving DJs without the burden of membership to some association?

I'm looking for a computer disc that has musical clip art I can use for promotional material such as musical notes or bars, dancing figures, records or microphones or anything else that pertains to our trade. Any suggestions? Thanks for a great magazine. Keep up the good work.

Bob Tooley, Bob Tooley's Music Machine, El Cajon, Calif.

Thanks for the compliment. Regarding insurance, we know of no national companies offering specifically DJ liability insurance. The best place to start is with the agent who handles your other personal (ie: home, auto) policies. As for clip art, the best selection we have found is through ***The Image Club****, 729 24th Ave. SW, Calgary, Alberta, Canada. For a catalog, phone 800-387-9193 or 403-262-8008.-ed.*

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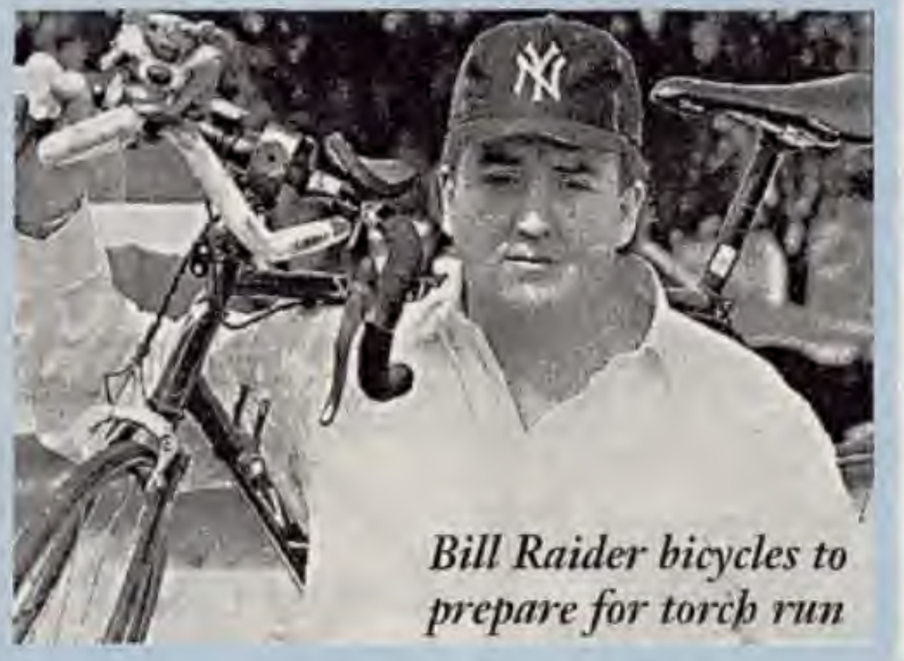
And now... the news

As mobile entertainers continue to meld into the musical mainstream of our culture, we're getting more and more clippings reflecting DJ and KJ activities in both a positive and negative light. For example:

Torchbearer



Bill Raider bicycles to prepare for torch run

For Bill Raider, owner and operator of A Spinnin' Crazy Production, in Elfers, Fla. the sell line, "The World's Friendliest DJs" is more than a slogan... it's the way he lives his life. When Raider's mom was diagnosed with breast cancer 15 years ago, he began volunteering for the American Cancer Society. In 1982, following the death of his brother in a car accident, he responded by giving his time to MADD (Mothers Against Drunk Driving).

Five years ago, following lung surgery, Raider bicycled from Boston to Los Angeles and raised $15,000 for the American Lung Association.

Now in honor of his years of community service, Raider, 36, has been selected by a panel of community leaders to be among the 5,500 individuals participating in the 1996 Olympic Torch Relay, carrying the Olympic flame through thousands of communities nationwide. And while Raider may be considered a local hero by his community, he remains predictably humble saying, "I don't think I'm a hero... I'm just one person doing what twice as many people like me are doing: helping out other people."

Smokeater

And while Bill Raider carried the Olympic flame, an unidentified DJ in New Jersey provided the smoke. Check out this recent story by Wayne Perry of the Coastal Monmouth Bureau as sent in by Mark Johnson:

West Long Branch—Smoke got in the eyes of partygoers in more ways than one Saturday when a disc jockey's prop set off smoke detectors and sent about 60 people fleeing from a rental hall. A local ski club was having its annual party at the West Long Branch Community Center on Locust Avenue about 10:30 p.m. when the disc jockey decided to accompany the song "Smoke Gets In Your Eyes" with an artificial smoke machine, Fire Chief Angelo Ciaglia said. The machine, which generates non-toxic artificial smoke, worked a little better than expected, and quickly filled the room with smoke. It set off smoke alarms that summoned the fire department, and sent about 60 partygoers to the exit doors. "Smoke detectors don't know the difference between real smoke and fake smoke," Ciaglia said. "They all thought it was funny," he said. "They were laughing."The fire department responded with three engines and a ladder truck. Firefighters were able to clear the building within about 30 minutes by opening the doors and windows. After the smoke cleared, the ski club members went back inside and finished their party.

Be a *Mobile Beat news* tipster, next time you're featured in your local daily (or see a story about a DJ or KJ in your area), send (or fax) a copy of the article to *Mobile Beat*! In the words of Barbara and Hugh..."We're in touch... So you be in touch!" (Whatever that means).- *RAL*

ON LINE UPDATE

Looking for DJs and KJs in cyberspace? Check out these electronic gathering places:

USENET NEWSGROUPS:

alt.music.makers.dj
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Mobiles/Club Jocks/Equipment

LIVE CHAT

AOL: People Connection (Private room) Keyword: djnet (Wednesdays & Sundays, 10PM ET)
DJ Questions & Answers (DJQANDA) (Tuesdays, 9PM ET)

CompuServe: Music Industry Forum to Conference, enter room RADIO/DJ (Sunday 9PM ET)

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Kick off the new year with your peers at the 1997 Mobile Beat DJ Show and Conference in Las Vegas, January 5-7. A unique twist to this year's show will be, for the first time ever, a package that will specifically be catered to the needs and interests of DJs and KJs who serve the **MOBILE** entertainment market. Input from our readers, most of whom spend their weekends at wedding receptions and private functions, have suggested that while DJ Spin-offs and endless loops of samples have their place somewhere in the DJ spectrum, they would prefer to spend time at relevant seminars and related after-hour activities.

To assist Mobile Beat in accomplishing just that goal,

CROWNE PLAZA
LAS VEGAS

nationally known entertainer and event planner John Rozz is coordinating all the seminars and on-site activities. At present, more than 25 seminars and workshops are scheduled and, to gain the broadest appeal to DJs at all levels of experience, the sessions will be divided into four levels: "New Ideas," "Intermediate," "Novice/Review," and "Of Interest to All." Scheduling will be designed to allow the attendee to customize the seminars that serve his or her particular needs best.

Another first: Outdoor seminars! On issues concerning outdoor affairs, what better place to learn hands-on? On-going pro sound,

Mobile Beat DJ Show & Conference
LAS VEGAS
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lighting and karaoke equipment demonstrations and exhibits will be available, and several vendors who supply music specifically for and to DJs will be on hand with product to sell. Complementary meeting space will be provided for several US and Canadian DJ associations who are planning to hold their annual meetings. A packed schedule of exciting parties and entertainment to fill the evening hours, as well as many more **"Mobile Beat Firsts"** (to be announced later), rounds out the bill.

The Crowne Plaza-Las Vegas Hotel will truly be providing a unique setting for the event. This all-suite, upscale property is allowing the Mobile Beat Show to use virtually all their available space for the event, from the ballroom and seminar rooms to the central Atrium...walk in the door and you're in DJ Land! If that isn't enough to keep you busy, walk next door to the Hard Rock Cafe to see one of the largest collections of Rock 'N Roll memorabilia in the U.S. on display! The schedule of artists appearing at the Hard Rock the week of January 5 will appear in the next issue of Mobile Beat. Throw in the nightlife of Las Vegas and the Consumer Electronic Show beginning on January 9, and the environment is set for a much needed winter break after your busy holiday season!

REGISTRATION forms for this exciting event can be found in this issue on page 21. For those who preregister before September 1, Mobile Beat is offering a **FREE** one-year subscription (or an additional year added to your current subscription). Inquiries about topics relating to seminars can be directed to Rozz at 203-265-9796 or emailed to Rozz1@aol.com.

Answers to exhibitor's questions are fielded by Mike Buonaccorso at 716-385-9920 or mbuonaccorso@mobilebeat.com.

The **HOTEL** is expected to fill fast, so if you plan to stay on-site, call the Crowne Plaza as soon as possible at 702-369-4400. You must mention you will be attending the Mobile Beat show to receive the special room rate of $115. Special **AIRFARES** have been arranged through Sundance Travel. Call Zoila Tricerri at the Group Department 800-424-3434 or 714-752-5456, extension 138 (9-6 PT) for more information.

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– Will Rogers, Producer/Engineer, Looking Glass Studio

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"It's small size and dark color make it a natural for video apps."

– Bill Tullis, Music Engineer/Producer
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"The revelation came with vocals .... placed in front of a singer, its performance was so startling that I had to go back to the console to check that I was listening to the right channel, as the richness and depth I was hearing could easily have come from one of the large-diaphragm workhorses that I was using as a comparison."

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– Dave Foister, Reviewer, Studio Sound

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The TRUTH About making TAPES

by Katherine E. Timon, Esq.
Regional Anti-Piracy Counsel, RIAA

As most Mobile Beat readers may know, the Recording Industry Association of America, Inc. (RIAA), is a not-for-profit trade association whose member companies create, manufacture or distribute approximately 90 percent of all legitimate sound recordings sold in the United States. Our members are concerned with the unauthorized duplication of their copyrighted sound recordings and established the Anti-Piracy Unit within the RIAA to address the issues of sound recording piracy.

For the benefit of DJs who still have questions regarding the copyright issue, I'd like to set forth the Copyright Law as it pertains to "making tapes." In general, copying a part or all of an existing sound recording, without the permission of the owner of the sound recording copyright, is a violation of the copyright laws and subjects a person to both criminal and civil liability, unless that copying or duplication is done by an individual for his or her own personal use and made on an analog or digital audio recording device [Copyright Law, 17 United States Code (USC) a.k.a. "The Home Recording Act"].

Personal use is different than, and must be distinguished from, non-personal use. Non-personal uses include those uses that are "for commercial advantage or for private financial gain." A DJ business is a business—a commercial enterprise. Commercial advantage and financial gain are the hope and expectation of every business owner, Mobile DJ included.

By virtue of the numerous articles in this magazine on the topic of illicit copies of sound recordings, many DJs are aware that making, selling, or otherwise distributing compilation tapes or compact discs containing compilations of popular recordings is a violation of the copyright law, if done without the permission of the sound recording copyright owner.

PERCEIVED LOOPHOLES

Some DJs familiar with William Krasilovsky's excellent book about the music industry called **This Business of Music**, have come to us with questions regarding two perceived "loopholes" in the law. The first relating to making tapes and the second relating to the public performance of music.

The first misconception relates to a provision of the copyright law addressed to broadcasters (17 USC Sec.112) allowing them to make what are called "working copies," "library copies" or "archive copies." This has no application to Mobile DJs. Section 112(a) of the Copyright Act, known as the "ephemeral recording exception," permits under certain conditions a "transmitting organization" licensed to transmit a public performance of a musical work to make a single copy of a "particular transmission program" embodying a sound recording and its underly-

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ing musical work. The Copyright Law defines a "transmission program" as a "body of material" that, as an aggregate, has been produced for the sole purpose of transmission to the public **in sequence and as a unit**. This copy may only be used by the transmitting entity (that made it) for transmissions within its own local service area. Moreover, no further copies or phonorecords may be reproduced from the ephemeral recording and, unless retained solely for archival purposes, the ephemeral recording copy itself must be destroyed within six months.

Broadcasters "transmit" a performance or a display of a work protected by copyrights to the public. The Copyright Law defines transmitting as follows;

"[T]o 'transmit' a performance or display is to communicate it by any device or process whereby images or sounds are received beyond the place from which they are sent." (Copyright Act, 17 USC Section 101).

"The first misconception relates to a provision of the copyright law addressed to broadcasters (17 USC Sec.112) allowing them to make what are called 'working copies,' 'library copies' or 'archive copies.' This has no application to Mobile DJs."

In contrast to broadcasters and other transmitting entities, DJs are usually physically located in the same place as the party-goers or invited guests. Clearly, Mobile DJs are not transmitting entities and do not qualify as transmitting organizations. This is one reason why Mobile DJs are not entitled to this exemption. Since Mobile DJs are not transmitting organizations, within the meaning of the Copyright Law, the "ephemeral recording exception" does not extend to them.

As to the issues relating to the public performance of music, performing rights societies, such as ASCAP, BMI or SESAC may have information helpful to Mobile DJs and could be contacted regarding the public performance of musical compositions.

Copyright issues can be complex and Mobile DJs and others are well advised not to rely exclusively on resource books but to seek the advice of legal counsel before embarking on any venture.

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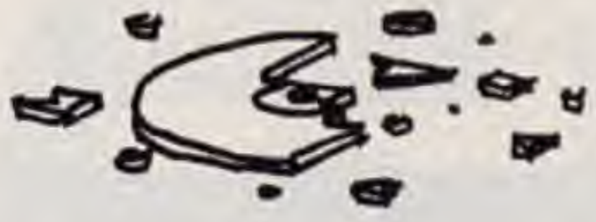
YOU REMEMBER WHAT YOU PLAYED AT THEIR PROM, DO YOU PLAY THE SAME THINGS WHEN IT'S...

10 YEARS LATER?



by Jay Maxwell

Virtually any song can spark a recollection of a memorable moment. Music and memories just go together. And at a high school reunion, the music you play should ignite nostalgia about a first date, prom night or other special event. Reunions are exciting for all involved; former classmates are not only anxious to see their old friends but also to hear the music that formed their generation. As a DJ, knowing what to play and when to play it is your top priority.

People form their closest friendships during their school years. Right up to the day of graduation, they not only went to class together, but to sporting events and school dances and, in other words, were pretty much inseparable. But soon after the caps were thrown and the valedictorian's speech became just a memory, most classmates went their own way, and formed their own lives.

No matter how far one wanders from school and classmates, though, most all are excited at the thought of a high school reunion. Class reunions are a time to catch up on the past 10 or 20 years, to compare notes on who's done what, where, with who and how. With all this chatter going on it's important to remember to keep the volume of the music at a conversational level during the early part of the evening.

When DJing a high school reunion there are two major mistakes you want to avoid: 1.) *Not* playing music from the year the class graduated and 2.) Playing *only* music from the year the class graduated. There are also rules to remember. As with any event, you want the right mix of music. For a reunion, you will usually start off with music from their school years and add more typical dance music, past and present, as the evening wears on.

A great way to get the guests involved and to leave a lasting impression of you and your DJ company is to create a list of top songs from the year the class graduated and place a copy on each table. This takes a bit of work and research but, my job is to make yours easier so —feel free to use the song lists I've compiled. Personalize the sheets by including your company name, logo, and phone number. The guests will use this list to request certain songs, so make sure that all the songs on your list are readily available for playing that night! Many of the guests will take the list home as a keepsake. The next time they need a DJ, they'll (hopefully) remember you and give you a call based on that list, rather than look in the phone book

Reunion Facts

- Americans attend about 350,000 reunions every year, of which 150,000 are class reunions.
- Ten-year high school reunions are the best attended, but people buy more products and services in conjunction with 20-year (and later) reunions. The most souvenirs are bought at 50th reunions.
- Anniversaries ending in '5' almost always have lower attendance than those ending with '0'.
- Ten percent of Americans mention reunions as a reason to start exercising.
- Twenty-two percent of adults say class reunions mean "a good time"; this compares with 72 percent who say that going to a restaurant is a good time.
- Successful people show up more frequently at reunions, and they're the ones most likely to report that reunions mean a good time.
- On average, about 20 percent of graduates never find out about reunions because no one can find them.
- Reunions are among the top reasons given by women seeking facial plastic surgery.

Sources: Reunion Research, Reunions Magazine, American Demographics magazine.

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where you and your competitors are located.

As an experienced DJ, it is your job to insure they also leave the reunion with fresh memories of a time well spent with good friends and good music. You'll know it was a successful reunion if you hear someone say, "I can't wait for the next reunion. And make sure you get the same DJ, he was great!"

Jay Maxwell owns and operates Jay Maxwell's Music by Request in Charleston, South Carolina.

TOP 20 SONGS FOR A CLASS OF 1986 REUNION

Title	Artist
1. Conga	Gloria Estefan
2. Walk Like an Egyptian	Bangles
3. Venus	Bananarama
4. Where's the Party	Madonna
5. Kiss	Prince
6. That's What Friends are For	Dionne Warwick
7. Take My Breath Away	Berlin
8. Sledgehammer	Peter Gabriel
9. Word Up	Cameo
10. How Will I Know	Whitney Houston
11. What You Need	INXS
12. Dancing on the Ceiling	Lionel Richie
13. Everybody Have Fun Tonight	Wang Chung
14. Two of Hearts	Stacy Q
15. Holding Back the Years	Simply Red
16. Addicted to Love	Robert Palmer
17. Nasty	Janet Jackson
18. Greatest Love of All	Whitney Houston
19. I Can't Wait	Nu Shooz
20. When I Think of You	Janet Jackson

TOP 20 SONGS FOR A CLASS OF 1976 REUNION

Title	Artist
1. December, 1963 (Oh, What a Night)	Four Seasons
2. Play That Funky Music	Wild Cherry
3. Gimme Three Steps	Lynyrd Skynyrd
4. That's the Way (I Like It)	KC & The Sunshine Band
5. You are So Beautiful	Joe Cocker
6. Take it to the Limit	Eagles
7. My Eyes Adored You	Frankie Vallie
8. You Should Be Dancing	Bee Gees
9. Best of My Love	Eagles
10. Shake Your Booty	KC & The Sunshine Band
11. Some Kind of Wonderful	Grand Funk Railroad
12. Turn the Page	Bob Seger
13. Free Bird	Lynyrd Skynyrd
14. Tonight's the Night	Rod Stewart
15. Turn the Beat Around	Vicki Sue Robinson
16. The Hustle	Van McCoy
17. Get Down Tonight	KC & The Sunshine Band
18. Car Wash	Rose Royce
19. Love Hurts	Nazareth
20. Fame	David Bowie

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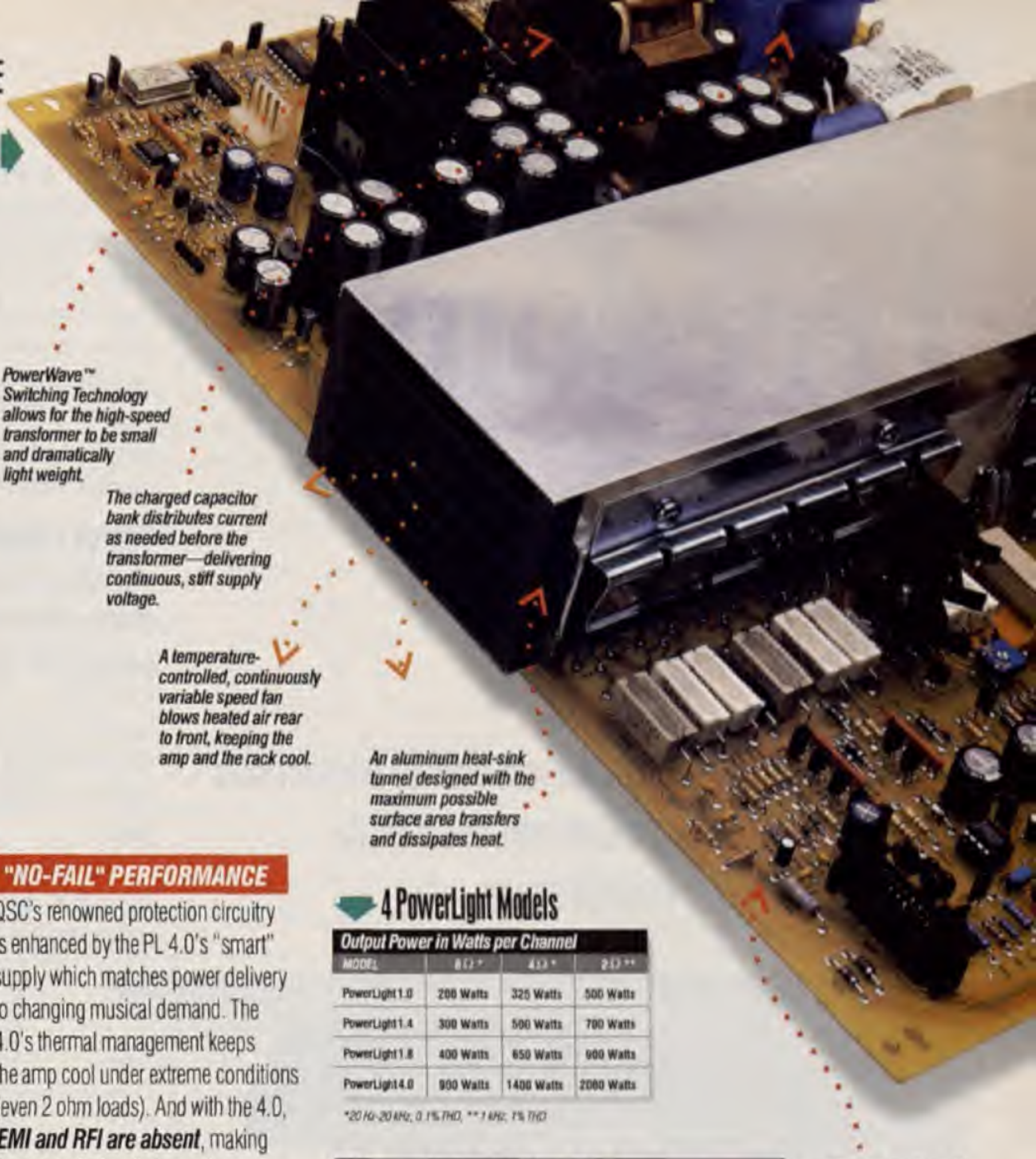
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TECH TALK

Freedom of Speech

by George Mohr

AS MOBILE ENTERTAINERS SEEK OUT NEW WAYS TO INTERACT WITH GUESTS, THE WIRELESS MIC HAS BECOME AN ESSENTIAL COMPONENT TO A QUALITY SYSTEM SETUP.

VHF wireless mic system from Audio-Technica

Most wireless mic systems have two parts: the transmitter and the receiver. The transmitter is built into the handle of handheld mics and into a small body pack with headset mics. The transmitter sends your voice to the receiver. This is the base unit which receives the signal and connects to your mixer. The system is analogous to a radio station transmitter and receiver. The microphone is the radio station and the receiver is your car radio.

When purchasing a wireless mic there are certain features to consider, the first is range. Most good mics have about a 200-foot range, which is more than enough for the average entertainer. However, watch out for the low-end mics. They may claim to have a 200-foot range, but may only be usable up to 50 feet; after that, the sound quickly deteriorates.

HOW DO I SOUND?

Speaking of sound quality, that's the next thing you should compare. While the salesperson demonstrates the mic, listen carefully... is the sound crisp, clean and legible? Or does it sound like you're speaking into a tuba? A wireless mic should sound as good as a decent wired mic.

The next thing to consider is if you should go with a dual diversity mic, recognizable by the two antennae on the base. Dual diversity means the base unit has two receivers. Why? Let's refer back to our radio station analogy. You are traveling in your car and notice your favorite station fading in and out with a nasty "pffft" sound. This never happens on your home stereo. Why? Any time you move a receiver (or transmitter) around, the signal bounces off objects in the environment. This creates extra spurious signals that reach the antennae at different times then the signal that is coming directly from the transmitter, causing a momentary drop out. Dual diversity is the solution. With two receivers and the antennae spread a distance apart, if one receiver drops out, the other will still pick up the signal — a definite advantage.

Auto mute is another feature to consider. Normally, should the mic lose signal or you happen to accidentally turn off the transmitter, a big fat blast of white noise will shoot out of your system. Auto mute senses when there is no signal and cuts the

sound to the receiver.

Another important feature is a battery monitor. You should always make sure that the transmitter has some indication of how your battery is doing. It's very embarrassing when the battery dies during the best man's toast. Most mics have an LED indicator to warn you when the battery is fading. Other more expensive mics actually have a "fuel gauge" that shows you an approximation of how much "gas" you have left.

The system is analogous to a radio station transmitter and receiver. The microphone is the radio station and the receiver is your car radio.

A mute switch on the transmitter is also helpful. This way you can momentarily cut the sound to the transmitter, but still have the transmitter send a signal. Most mics make a loud popping noise when you turn the transmitter off. The mute switch allows you to turn off the mic and then walk over to your system to turn off the mic channel on your mixer before shutting off the transmitter.

Once you've made your purchase, there are a few things you should know to get the best possible performance out of your wireless mic. Here are the most common things to keep in mind:

1. Always carry an extra battery. I know, it's supposed to last four to eight hours. Don't count on it! Always have a couple backup batteries ready for use. If you are using your mic a lot, try using rechargeable batteries. They cost more initially, but will save you money in the long run.

2. Be feedback conscious. You don't have a cord now so it is very easy to accidentally walk in front of a speaker and SQUEAL! Pop goes the tweeter! Keep away from the speakers and if you are doing karaoke, don't let your patrons use the wireless.

3. Be crosstalk conscious. If there are other DJs in the same building, they may be on your wireless mic frequency and you both will be crossing sound on to the others' sound system. Always write down (or better yet, memorize) the signal frequency you are running on. Then go to the other DJs in the building and find out what frequency they are on (if they are using wireless at all). This is also a good reason to keep a wired mic handy. Try to make arrangements with the other DJ to use the wireless mic only at certain times.

4. Proper setup. Set up your wireless mic to get the most out of it. Try not to place the base unit (receiver) where the antenna's are inside your rack. Also keep them away from CD players and computers. These units give off radio frequencies and can interfere with your wireless mic, causing drop outs. Usually the best place for a receiver is on a table or on the floor. If you have a dual diversity unit, try to space the antennae as far apart as possible. I have even seen larger wireless systems have the capability to use floor standing antennae. This, of course, may not be practical for Mobile DJs.

That should wrap things up. Tune in next time when we watch how a woofer cone is launched from its basket when we severely distort an amp.

George Mohr can be reached at Abracadabra The DJ Pro Shop, 1153 Deer Park Avenue, North Babylon, N.Y. 11703.Telephone: (516) 667-2300.

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The Lust for Lounge

The seductive musical backdrop of the '50s has found its place in the '90s

by Robert A. Lindquist

For a brief moment in history between the end of World War II and the escalation of U.S. forces in Vietnam, all was cool. The inventiveness of wartime was turning out jobs in aerospace, automotive, chemical and other interrelated industrialized fields. Planned housing developments like Levittown, on Long Island, were drawing young families from the cities to the suburbs. Friendships forged over picket fences became neighborhood get-togethers giving birth to backyard barbecues and cocktail parties. Each year saw the introduction of cars with longer and larger fins, with chrome everywhere but in the trunk. Formica was a status symbol and the hottest thing in home entertainment was Stereophonic Sound.

Testing the values of the establishment were the "swingers." They were the cool ones, responsible for putting hedonism in terms that fit the opulence of the futuristic '50s and pre-Beatles '60s. Central to their lifestyle was a "pad," a tackily decorated one-room apartment or bungalow, with a Stereophonic hi-fi and a wet bar. Carved Tiki statues, lava lamps, bongo drums, and beads were essential pad accessories. In these pads, young swingin' bachelors pondered pick-up lines in search of the perfect phrase for seduction. Then it was off to "the games" at a smoky, dimly lit, over-upholstered cocktail lounge.

A PASSION FOR PUNCH

The perceived social life of the swinger revolved around two things: music and mixed drinks. Both were potent, fiery, colorful, and highly intoxicating. At one end of the musical spectrum were haunting ballads with sweet and sultry vocals. At the other, finger-popping productions with punchy, often comedic, arrangements. Mexican bandleader Juan Garcia Esquivel punctuated his Space Age-pad pop music, with tight horns, eccentric instrumentation and unusual vocal scat rhythms. Alvino Rey's signature was a singing slide guitar. Martin Denny created the sounds of the south seas with exotic instruments and background animal sounds. Les Baxter used persuasive percussion to paint island landscapes to which vocalist Yma Sumac added a spice of Latin. These artists, along with many others like The Three Sons, Lenny Dee and Arthur Lymon, created what became known as "Space Age Bachelor-pad Pop," "Cocktail Music," "Mood Music," "Background Music" or simply "Lounge Music."

THE DAY THE MUSIC DIED

Marked by the assassination of President Kennedy and the growing involvement of American forces in Southeast Asia, the fascination with futurism and the lounge lifestyle lost their luster. But to say lounge music failed to leave a lasting impression couldn't be farther from the truth. Many performers of the last three decades moved to the top after making their marks as lounge crooners and bandleaders. Artists such as Dean Martin, Henry Mancini, Julie London, Jackie Gleason, Peggy Lee, Mel Torme, Sammy Davis Jr., Tony Bennett and, yes, even Frank Sinatra, began doing the lounge thing.

BUT WAIT...

Just like one of these scratchy platters on an old Victrola, '50s-bred pop has come full circle, unearthed by a new and exotic audience raised on CDs. They are known as "The Cocktail Nation" and they are highly sophisticated. At clubs like Mr. Phat's Royal Martini Club (owned by actor Johnny Depp) in Hollywood, the women wear long gloves and sequin cocktail dresses, the men sport 40's and 50's style suits and perfect grooming. This is not the 501 crowd. DJ Dean Miller, who spins in the Viper room at Mr. Phat's says, "I see this as the ultimate backlash against grunge. These people have simply come to the realization that it's a whole lot better dressing up, sipping cocktails and smoking cigars, than not showering, wearing ripped up jeans and not getting their hair cut. This harkens back to a time when things were a whole lot classier. The men are cool and sharp, and the women aren't afraid to dress and act like women." So while Miller spins a mix of vintage lounge music, the patrons sip martinis, Mai Tais and other classic, if not combustible, cocktails.

Southern California Mobile DJ, Senor Amor, has been doing "The Molotov Cocktail Hour" on KXLV (88.9) for six years. He also spins lounge one night a week at the Three of Clubs. Amor also ties the resurgence of lounge music into the grunge thing. While shopping for suitable attire at local thrift shops, grunge devotees happened upon bins of dusty old LPs with strange titles

LOUNGE LIST #1
MUSIC TO MAKE YOUR BACKGROUND SET TRULY FABULOUS!

1. Nino Rota, "Juliet's Theme,"
   Juliet Of The Spirits, (Italian Import CD)
2. Martin Denny, "Harlem Nocturne,"
   Bachelor Pad Royale, Ultra Lounge #4 (Capitol)
3. Robert Drasnin, "Desiree,"
   Voodoo (Lost Episode/Dionysus)
4. Enoch Light, "Song Of India,"
   Provocative Percussion (Varese Sarabande)
5. Walter Wanderly, "Quiet Nights,"
   Brazil's Greatest Hits (GNP Crescendo)
6. Pucho, "Goldfinger,"
   Tough! (Prestige)
7. Mar-Kays, "Girl From Ipanema,"
   The Great Memphis Sound (Atlantic)
8. Tito Puente, "Mambo Buda,"
   Cuban Carnival (RCA Tropical)
9. Perez Prado, "Besame Mucho,"
   Havana 3:00 A.M. (RCA Tropical)
10. Francis Lai, "Main Title Theme,"
    A Man And A Woman (French Import)
11. Keith Mansfield, "Life Of Leisure,"
    The Sound Gallery (Scamp)
12. Les Baxter, "Balan Samba,"
    Colors Of Brazil/African Blue (GNP Crescendo)
13. Arthur Lyman, "Love For Sale,"
    Music For A Bachelor's Den (OCC)
14. Dean Martin, "Ain't That A Kick In The Head,"
    Wild, Cool, & Swingin', Ultra-Lounge #5 (Capitol)
15. Frank Sinatra, "Witchcraft,"
    The Capitol Years (3 CD set)
16. Julie London, "Go Slow,"
    Bachelor Bad Royale (Capitol)
17. Nino Tempo & April Stevens, "Teach Me Tiger,"
    Best Of (Varese Sarabande)
18. Chris Connor, "Senor Blues,"
    Atlantic Jazz Vocals, Vol. 2 (Rhino)
19. Sammy Davis Jr. "Be-Bop The Beguine,"
    Swingin' Singles, Cocktail Mix, Vol. 3 (Rhino)
20. Mose Allison, "Your Molecular Structure,"
    Allison In Wonderland (Rhino)

The Lust for Lounge

and avante garde artwork on the covers. At first play, they were taken by the sheer insanity of some of the arrangements. But the more they listened, the more they liked it and soon came to realize that mixed amongst the strange and wacky was timeless music that is pure genius. According to Amor, "Lounge appeals to people in their twenties and thirties who were raised on punk and hard rock and are now ready for something different... it's a nice change of pace. It also appeals to older people, but for them it's a nostalgia thing."

Warren Kolodny, another southern California Mobile (who also spins lounge on KCRW) says "Lounge music is a perfect fit for the mobile format. If we're (Warren often works with Amor) playing a wedding, we can play background and dinner music sets that are far more interesting than if we just relied on 90's adult contemporary. We also play a fair number of fashionable cocktail parties... where people get all dressed up, sip cocktails and just schmooze. These are very fashionable affairs, and the right mix of lounge music is essential to the atmosphere." As far as the staying power of lounge, Kolodny feels it's here to stay. Considering it's been asleep for almost 30 years... it should be well rested.

THAT VOODOO YOU DO SO WELL

So do you run out and buy all the lounge music you can get your hands on? Certainly not. Chances are you've already got a working selection of lounge in your library. If you want to freshen up your present cocktail lounge collection, start with a dash of discs from Capitol's *Ultra-Lounge* six-CD series, DCC's six-disc *Bachelor's Den* group or Rhino's three-CD *Cocktail Mix* set. Then garnish with either *I, Swinger* or *Schizophonic* from Combustible Edison and you're ready for anything from a typical pre-meal cocktail hour to a four-hour set at Mr. Mike's Hotsy-Totsy lounge.

Realistically, the speed and distance that the lounge music moonshot will travel is anybody's guess. Based on its growing popularity in clubs on both coasts and in between, it has far from peaked. Is this just part of "Fifties Fever?" Or is this the tall cool one we've been craving to sate our thirst for a time when society was less thin-skinned and sensitive? Check out the covers on the CDs in your record store's "Lounge" section for an honest look at people enjoying life. It helps explain the attraction to join "The Cocktail Nation" and the value of just being FABULOUS!

Playlists courtesy
SENOR AMOR, WARREN KOLODNY and DEAN MILLER

LOUNGE LIST #2 MUSIC TO GET'EM MOVIN'!

1. Mel Henke, "The Lively Ones,"
   Easy Listening For Your Cocktail Hour (DCC)
2. Ventures, "Satisfaction,"
   A Go Go/Where The Action Is (UK Import)
3. The Lively Ones, "Hot Pastrami,"
   Sun, Surf & Guitars (Del Fi)
4. Johnny & The Hurricanes, "Beatnik Fly,"
   Rock Instrumentals, The '60s (Rhino)
5. Dionne Warwick, "You Can Have Him,"
   Hidden Gems (Rhino)
6. Lou Donaldson, "Who's Makin' Love?"
   Blue Break Beats, Vol. 1 (Blue Note)
7. Connie Francis, "Bossa Nova Hand Dance,"
   Martini Madness, Cocktail Mix, #2 (Rhino)
8. Yma Sumac, "Gopher,"
   Mambo (The Right Stuff)
9. Louis Prima, "Buona Sera,"
   Capitol Collectors Series (Capitol)
10. Perez Prado, "St. James Infirmary,"
    Voodoo Suite/Exotic Suite (Bear Family, Germany)
11. Willie Bobo, "Spanish Grease,"
    Uno, Dos, Tres/Spanish Grease (Verve)
12. La Playa Sextet, "Twist & Shout,"
    A Touch Of Boogaloo (Polydor/Latino)
13. Mongo Santamaria, "Jose Outside,"
    La Bamba (Sony, Japanese Import)
14. Ray Barretto, "Mercy, Mercy, Baby,"
    Acid (Fama Records)
15. Candido, "Beautiful,"
    Beautiful (Blue Note, Japanese Import)
16. Vampyros Lesbos, "Shindai Lovers,"
    Sexadelic Dance Party (Motel)
17. Pizzicato Five, "Excerpt From The Music For Film *EROTICA Operation*," (Sony, Japan)
18. Cal Tjader, "Tra La La Song,"
    Plugs In (DCC Compact Classics)
19. Jimmy Smith, "The Cat,"
    Talkin' Verve (Verve)
20. Meters, "Tippi Toes,"
    Funkify Your Life, The Meters Anthology

Cocktail Music *for* Cocktail Hour

Set the needle in the groove of an original "lounge music" LP in pristine shape and you'll be knocked out by the high quality sound and head-whipping, side-to-side overuse of stereophonic channel separation. While most of the originals have now found a home with collectors, here in the CD age, there are ample archival compilation labels to serve the new demand for lounge. For mobiles, the second coming of lounge is prompting more diverse and expanded playlists, particularly for cocktail hour. DJs with an instinct for opportunity can now pour the eclectic works of true mood music innovators into the shaker with established contemporary artists. Check out these recommended series and single-disc releases for starters.

Music For a Bachelor's Den

In 1991, when the pad pop craze was just beginning to flicker, DCC was hot on the scene with reissues of two albums, **Yellow Bird** and **Taboo**, by tropical vibraphonist Arthur Lyman. Then came the first in the "Den" series which put TV themes, exotica and a variety of familiar favorites together on one CD. Virtually every cut on Volume No. 1 could be added to your background mix. Highlights are: *The Theme From The Honeymooners (Melancholy Serenade)* by Jackie Gleason and his orchestra, the long version of *Quiet Village* by Martin Denny, *So Rare* by Jimmy Dorsey and *Once In a While* by Terry Snider. Volume No. 2, **Exotica**, stars Henry Mancini, the South Sea Serenaders, Duke Ellington, The Arthur Lyman Group, Sonny Lester, Yma Sumac and Robert Maxwell. Volume No. 3, entitled **Latin Rhythms**, is for your dance set with original tracks for the rhumba, conga, mambo, and cha-cha. Best tracks include *Cuba Libre* by "Rhumba King" Xavier Cugat, *Mambo Rock* from The John Buzon trio, *Tequila* from Lenny Dee, and a "Stroll" version of Boogie Woogie entitled *Boo Qui, Woo Qui* by Orizaba and *Perfidia*, done up cha-cha style by Hugo Montegro.

Highlighting Den disc No. 4, **Easy Rhythms for Your Cocktail Hour**, are three early examples of electronic music. Dick Hyman's *The Topless Dancers of Corfu* combines a giddy melody with enough electronic spurts to mistake it for *The Topless Martians of Martini.* Following suit is *Swan's Splashdown* by Perry & Kingsley, with the strangest squawking electric gander you've ever heard. Wrapping up the trio is Richard Hyman's madcap makeover of *Girl from Ipanema*—far more moog than music. The disc also touts some luscious lounge classics. *Carol's Theme* from Los Brasilios is a great piece for listening or dancing as is *Caravan* by Ray Connif. The cherries in this set are two CDs of exotic island music by Arthur Lyman recorded live at the Henry J. Kaiser Aluminum Dome between 1957 and 1964. That's an important sidenote in that these recordings represent the highest in audiophile quality, even by today's standards (the process is explained on the liner notes).

Lyman's music employs an arsenal of exotic instruments with Lyman's virtuosity on the four-mallet vibe in the foreground. It's light mood music, with a slight Asian tang, spiced with bird calls and jungle backgrounds. Lyman's first album, **Taboo,** peaked at No. 6 on *Billboard's* album chart, where it made a home for over a year. The title song from the LP peaked at No. 55 on the Hot 100 in 1955. Some of Lyman's arrangements may be too lethargic or could exceed your audience's tolerance of sound effects, but there are some real gems. The **Bachelor's Den** series is a class-A collection with music for every crowd, plus a few gaffs for your own private amusement. For a catalog of DCC material, call (800) 301-MUSIC or E-mail DCCompact@AOL.COM

Rhino's Cocktail Mix

This discography packs onto three CDs 54 classic lounge, pad and surf tracks. Adding to the fun is the hot/cold affair between Rex, a womanizing lounge lizard with his own shaker, and Doris (that's her on the cover of this issue) a "spunky dame" he meets while sipping a martini at his favorite lounge. As you crack the wrap of each CD, you get the next installment in the "Saga of Rex and Doris." along with more great lounge music.

On Cocktail Mix No. 1, **The Bachelor's Guide to the Galaxy**, Three Sons' arrangement of *Fever*, Felix Slatskin's all-to-happy version of *I Get a Kick Out of You*, Henri Rene's springy *Hansel and Pretzel* and Alvino Rey's hypnotic *Rock Gently* should ring nostalgic with the over-forties crowd. Other tracks such as Bob Thompson's tribute to the helicopter *Early-Bird, Whirly-Bird* and *Will You Still Be Mine?* from Dean Elliott magnify the loonier side of lounge.

Volume No. 2, **Martini Madness**, further illustrates lounge's lack of boundaries. The best examples are *Thirteen Men*, by Ann Margret (a suggestive recounting of how great life will be when the Earth is reduced to rubble by an H-bomb and she and 13 men are the only survivors) and Walter Wanderly's nervous staccato version of *Girl from Ipanema*. At the other end of the spectrum are such commercial favorites as *Mais Que Nada* by Sergio Mendes and Brasil '66, and Nancy Wilson's *Call Me*.

The final ingredient in Rhino's Cocktail Mix is **Swingin' Singles**... and swing it does! Hot tracks include *The Lady is a Tramp* by Della Reese, *Tequila* from Stan Kenton and his band, *Come On-a My House* from Rosemary Clooney,
Mel Torme's silver vocalizing of *42nd Street*, and the "Most Exalted Grand Poo-bah of Lounge," the late Dean Martin with *Ain't That a Kick in the Head*. This is most definitely the olive in the Rhino's musical martini. Eighteen recognizable tracks, with plenty of dancing and listening potential.

Fab Five

With over 30 CDs and titles, and more on the way, is there a must-have list in terms of DJ playability? You bet. Here's the author's top five:

1. The Best of Julie London - Julie London (Rhino). If the crowd's thinning, they've either gone for a private moment of passion or a cold shower.

2. Cabaret Manana by Juan Garcia Esquivel (RCA). Esquivel's eccentric orchestrations are pure genius. His arrangements of *Night and Day, Harlem Nocturne* and *Time on My Hands* are just too much!

3. Music for a Bachelor's Den in Hi-Fi (Volume No. 1) (DCC). A terrific collection of instrumentals and vocals. Highly usable.

4. Cocktail Mix Volume #3 (Rhino). This collection of 14 vocals and four instrumentals will add balance to your lounge set. The music is pretty straight in comparison to the first two volumes. If you want wacky, go with Volume No. 1.

5. Bachelor Pad Royale (Capital). This mostly instrumental compilation walks on the swingin' side of lounge. Among the guests on this disc are: Martin Denny, Alvino Rey, King Curtis, Spike Jones, Julie London, and Elliott "Our Man Flint" Fisher.

Bonus: Schizophonic by Combustible Edison (Sub Pop). Don't spend all your time living in the past. Next on the horizon – Squirrel Nut Zippers, who should have their debut CD out by the time you read this. Welcome to the new age of lounge!

Capital's Ultra Lounge

This treasure chest is a great supplement to either the DCC or Rhino set. Spotlight artists include Martin Denny, Les Baxter, Yma Sumac, Alvino Rey, Julie London, King Curtis and many more. Best of the six disc set is Volume No. 4, **Bachelor Pad Royale**, which includes *Night Train* by Alvino Rey, *Melancholy Serenade* from King Curtis, Elliott Fisher's theme from *Our Man Flint, Boulevard of Broken Dreams* by Sam Butera, to name a few. Other Discs in the series include: **Mondo Exotica**, **Mambo Fever**, **Space Capades**, **Wild, Cool & Swingin'**, and **Rhapsodesia**.

OTHER CHOICE LOUNGE COLLECTIONS:

Exotica–The Best of Martin Denny (Rhino)

The U.S. presence in the South Pacific during World War II spawned the popularity of exotica. In 1956, in the U.S. territory of Hawaii, Martin Denny and his combo were creating lush soundscapes laced with bongos, vibes, bass, grand piano and uncountable ethnic instruments and effects. Denny's instrumentals lean heavily on the listeners imagination to freely tie the sounds and rhythmic impulses to a forbidden world of pagan rituals. Supplementing Denny's most recognizable hit, *Quiet World,* (which reached a *Billboard* chart position of No. 4 in 1959), are 19 other tracks which capture the essence of exotica.

The Best of Julie London (Rhino) by Julie London

This is lounge at its best – haunting, intoxicating and seductive. Led off with London's signature *Cry Me A River,* this collection of 18 songs recorded from 1955 to 1965 flames like a Tiki torch. Whether backed by only a bass and guitar, jazz band or full orchestra, London's sulphurously whispers evoke sex and solitude. This CD scores a 10 on the scale of pure playability to virtually any audience but expect the best response at wedding receptions and anniversaries. Best cuts are: *You'd Be So Nice to Come Home To, My Heart Belongs to Daddy, Easy Street, No Moon at All, Two Sleepy People* and *I'm in the Mood for Love* — the latter two being excellent wrap songs.

Music From a Sparkling Planet (Bar None Records) & Cabaret Manana (RCA) by Juan Garcia Esquivel

No one epitomized bachelor-pad pop better than Esquivel! His creations were to music, what Dali's were to art. As an audio alchemist, Esquivel mixed up volatile arrangements like a 10 year old with a chemistry set. Using sometimes unorthodox sonic combinations, he created a panorama of sound that was never less than extreme. To carry out the recording of his arrangements, he saw to the production, mixing, and even microphone placement himself. No lounge library would be complete without at least one of these Esquivel CDs.

The Days of Wine and Roses (RCA) by Henry Mancini

In the late 1950s, Henry Mancini catapulted onto the pop scene with the theme to the NBC-TV series *Peter Gunn,* followed by the *Theme from Mr.*

Lucky, a show on CBS. He remained on the scene, making hits out of sitcom themes and spy-thriller soundtracks. This three-disc set is loaded with far too many great tracks to list. It is possibly the best predominantly instrumental set of all time, with plenty of superb examples of Mancini's magic.

I, Swinger & Schizophonic (Sub Pop) by Combustible Edison

In the Cocktail Nation Combustible Edison is a national hero. CE is an outgrowth of a two-hour cabaret explosion called *The Tiki Wonder Hour* featuring the 14-piece Combustible Edison Helioptropic Oriental Mambo and Fox-trot Orchestra. After sold out shows in the fall of 1991 the core of the group, led by The Millionaire, recorded a demo tape which led to the release of their first CD, **I, Swinger**. Earlier this year, CE released a follow-up entitled, **Schizophonic**, and continues to entice new fans into the fold of the fabulous. The music is exciting and fresh with an occasional riff reflective of Esquivel, Denny, Mancini or London. Both CDs contain a mix of spacey instrumentals, moody ballads, and bluesy torch songs. For additional information, contact the Combustible Edison Information Empire, P.O. Box 381245, Cambridge, MA 02238 or check out their 3-D web page at http://www.subpop.com .

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DIVORCE PARTIES

MUCH LIKE RECEPTIONS... BUT WITH A FEW TWISTS

It's an unfortunate fact of life in the last half of the 20th century; over half of all marriages end in divorce. And while anyone who has gone through the break-up of a marriage knows the pain, they also know there comes a time when the pain passes and they are able to get on with their lives. For many newly-singled people, this is indeed a time to celebrate. So if you have not yet been booked to play a divorce party, you may well be soon. And while the formats can vary, here's how our company has adapted the basic protocol of a wedding reception to Divorce Parties.

It begins with... "Ladies and Gentlemen, would you please direct your attention to our main entrance, and let's have a round of applause as we honor the newly-single host of your party — Ms. Joanne Smith." (Insert song — *Why Do Fools Fall In Love?)*

The crowd goes crazy, yelling and screaming, even throwing confetti as Ms. Joanne Smith (the former Mrs. Joanne Johnson) enters. The beat pounds as she makes her way to the head table where her family and closest friends are waiting. The DJ asks everyone to remain standing and turns the cordless mic over to Joanne, who not only proposes a toast on her own behalf, but thanks her guests for their support through her tough times and to let everyone know she has got her life back together.

by Mark Ashe

Mark's Rolling Dance Revue, Agawam, Mass.

MARK'S MUSIC FOR DIVORCE PARTIES

Appropriate songs for the social and dinner hour

1. Since I Don't Have You
2. I'm Walking
3. Wedding Bell Blues
4. Yesterday
5. Hey There Lonely Girl
6. Suspicious Minds
7. This Diamond Ring
8. Tell Her No
9. Band Of Gold
10. Leaving On A Jet Plane
11. Take A Letter Maria
12. D.I.V.O.R.C.E.

You may want to teach a country line dance, do the Electric Slide, the Macarena, or the Conga but don't forget to add these Divorce Party favorites:

1. Na Na Hey Hey, Kiss Him Good-bye
2. The Breakup song
3. You've Lost That Loving Feeling
4. Runaround Sue
5. 50 Ways To Leave Your Lover
6. Breaking Up Is Hard To Do
7. Jenny Take A Ride
8. Heartbreak Hotel
9. If You Wanna Be Happy
10. Can't Buy Me Love
11. It's My Party
12. Happy Trails

After the brief speech, the audience applauds approvingly and is asked to be seated for dinner. The DJ then announces..."We're going to be doing something special to honor our host during dinner and she has agreed to participate. If you would like Joanne to come to your table for a group hug/kiss, you and the members from your table must stand up and sing a verse from a song that has to do with breaking up." This goes on while the main course is served.

Following the meal comes the cake cutting. This part may seem a bit offensive but, having included this in several hundred performances, we have yet to get a complaint.

Guests are asked to gather around and witness a strange and unusual ritual. Our ex-bride goes over to the cake which is in the shape of a full bodied male, assumably an animated replica of her ex, with a big red heart in the middle. She proceeds to cut the cake by first cutting out the heart and eating it, all to the approval of her guests. Good background music for this weird ritual is Bruce Springsteen's *Hungry Heart*.

Then comes the first dance, and Joanne is asked to the center of the dancefloor. All the male guests are requested to form a circle around her. As the DJ plays *Que Sera Sera* (Doris Day) the guys take turns dancing a few glorious moments with her. You pick up the beat even more after this and use some of your typical and traditional favorites to get the crowd going.

Although, for the sake of example, I used a formerly married female, this is not meant to imply ex-grooms are exempt for the festivities, just substitute "Joe" for "Joanne."

With the millions of couples that are either getting married, or already are, there is quite a percentage of them who will be divorcing. Maybe that's why there are as many songs about breaking up as there are about love.

What an opportunity! Just think if you could do as many divorce parties as you do weddings. There's most definitely a market, the problem is targeting this market...
with a happy face.

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DJ Tony with "The Happy Condom"

GIVE IT YOUR BEST AT EVERY SHOW... YOU NEVER KNOW WHO'S IN THE CROWD!

by Renee Hrehowsik

This past April, Anthony Avitable of Sound Spectrum Entertainment, Wallingford, Conn., had the ultimate DJ experience, performing six nights on a Mediterranean cruise liner.

A few months prior, Avitable had been performing for Johnson & Johnson (pharmaceuticals) at Rockefeller Center in New York City. Following that show, Avitable, who is highly experienced in the corporate market and is knowledgeable of ethnic music, got a call from one of the corporate managers requesting his DJ services for a week cruise to Greece and Turkey.

The cruise was for J & J Murck, a division of Johnson & Johnson. Every year, the president of J & J Murck rewards his most successful sales representatives with a trip. As this trip was a seven- day cruise, he needed entertainment every night in the ship's lounge. To cover all the bases, he chose an authentic Polish band and a DJ. In exchange for his services, Avitable received his own cabin, all travel expenses paid, a daily spending allowance, and a regular payroll.

BON VOYAGE

The cruise on the Renaissance VIII departed from Athens, Greece. Avitable spent two nights preparing, prior to boarding, so he could give the group a great party every night.

With a mostly young crowd (mid-twenties to late thirties) it was easy to turn the boat's lounge into a dance club. To break the ice, Avitable started off each night with a little trivia and a round or two of "Name That Tune." In between numerous requests for techno and rave, he taught such dances as "The Macarena," "Dollar Wine," Sound Spectrum's original "Kung Fu Fighting," and "Mr. Bojangles." Avitable kept the energy level high and continued the fun by incorporating a few DJ games, such as the infamous "Walla Balla," the "Parade of Beauties," (see pg. 44) and "The Safe Sex Game." The group also went crazy over Avitable's props which included various hats, inflatable instruments, and the "Happy Condom."

Committed to a week of this, and only having to perform a couple of hours each night, Avitable was able to spend his days exploring Greek and Turkish culture. As part of this elaborate corporate tour he received VIP treatment at such famous places as the Parthenon and Acropolis and spent two days enjoying the lush scenery of Mykonos and Santorini, two of the most beautiful Greek islands.

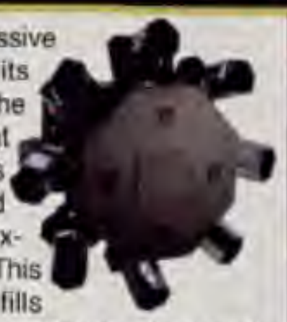
Upon his return to the States, Avitable said, "It was the chance of a lifetime, and if I didn't have this opportunity resulting from my talents in DJing, I would never have gotten to take such a luxurious cruise, and experience the culture of a foreign land."

Avitable said the J & J president looks forward to having him join the group on their tour next year. And for Avitable, new opportunities are opening up to introduce other ethnic groups to American musical entertainment and fun. Once again illustrating the importance of giving it your best at every event... you never know what connections you can make and where the road (or boat) of DJing can lead you!

NEW "Lighting Gear"

FOR DJ PROFESSIONALS & ENTERTAINMENT

ALPHA



The most impressive centerpiece in its price range is the ALPHA. Eight powerful beams are disbursed from only one inexpensive lamp. This favorite effect fills any room with a multitude of colored light shafts which dance back and forth to the music.

Specifications: EHJ 250w 24v lamp, Sound Activation with sensitivity adjustment, Fan Cooling, Size: 15.7" X 20.9 " X 20.9", Weight: 16Kg / 35.2Lbs, Power: 120v 50/60Hz, Current: 4 Amps

FLOWER CLUSTER

Eight mirror tiled reflecting discs rotating rhythmically to the music make this effect unique and entertaining. The eight beams are colored and broken up into hundreds of moving strokes of light. This effect uses only one inexpensive lamp and makes a great centerpiece.

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Sound Spectrum's

Parade of Beauties

(a.k.a. The Balloon Skit, Balloon Stuffing Contest)

by John Rozz

Props required: Six oversized, overall, one-piece smocks and 12 large garbage bags filled with inflated 11-inch balloons.

For many years in my DJ shows I have incorporated the infamous "Parade of Beauties." Here's how it works:

You'll need five or six couples. I suggest you choose five or six ladies off the dancefloor (you could ask for volunteers, but it works best if you select them). With a full dancefloor, announce something like "And now ladies and gentlemen, it's time for our parade of beauties and I would like to introduce our contestants." Then just take your wireless on the dancefloor and begin randomly selecting the ladies to participate. Then have each pick a partner from the crowd (or you can select the men too).

Next, have each of the ladies put on one of the smocks.

Then explain that when you start the music you want the guys to rip open the bags and start stuffing balloons into the large overall, one-piece, smocks on the ladies. Play something appropriate like *Girls Just Wanna Have Fun* or an upbeat rockin' instrumental. After a few minutes, stop the music and the stuffing and start the parade. "Now I know you'd like to get a closer look at all our beautiful contestants so we'll now have our Parade of Beauties."

Using an appropriate song like Big Butt by Jimmy Bobby and Critters (good luck finding that one) send your line of beauties into the

crowd. After the "Parade of Beauties" select a winner... the lady stuffed with the most balloons. Proceed to pop the balloons, counting each pop, to see who had the most balloons. Once you've got your winner, finish up by getting her and her stuffer a great round of applause.

This game works great at retirement parties, office parties, birthdays and Bar/Bat Mitzvahs. For the holidays, try Santa "Jolly Fat Man" with the women as the stuffers and the men in red smocks and white beards. For more audience participation, have other guests blow up the balloons. If you have trouble finding the oversized smocks, give Sound Spectrum a call at 203-265-9796.

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For some DJs, the temptation to create origi nal musical compositions is like an annoying itch. That itch can be awfully hard to scratch when you consider the cost of setting up a home studio. Now, with $150 and a sound card equipped PC you can scratch out your own musical scores with the click of a mouse.

Autoscore is real-time music recognition software that converts sound into written music. You sing or play an instrument into a microphone connected to your PC , and Autoscore will automatically transcribe the music you play into a compatible music program. Autoscore comes with everything you need to get rocking, including a microphone and MIDI recording software.

WHY GO MIDI

MIDI is short for Musical Instrument Digital Interface. It is a language that enables music software and electronic instruments like keyboards and drum machines to communicate with each other. For many years MIDI has been the exclusive domain of musicians. Today, products like AKAI's Remix 16, with MIDI connections and sequencing capability, are providing performing DJs with the creative tools they need to go platinum. Autoscore goes one step further by giving DJs, even those who can't play an instrument, the ability to score music. In short, if you can sing or hum the tune, Autoscore can transcribe it for you. This enables you to lay down music tracks without the use of a keyboard. Once you have laid down a few tracks, you can change the sound of each instrument track with a choice of 128 preset instrument filters. You can also edit these filters or create new ones to suit your needs.

HOW DOES IT WORK

Autoscore's sound recognition and filtering capabilities enable it to discern differences in pitch and tonal characteristics. It converts this information into MIDI code and sends it to a compatible host multitrack sequencer program like Cakewalk Pro™ or ConcertWare™. This data is transcribed into musical notes which can then be played back and edited. Here's the actual screen display of transcribed music performed by Autoscore from guitar loops taken

from Voice Crystal's Big Fat Beat & Loops CD. The circle at the top of the screen shows the menu bar icon that Autoscore adds to the host software, which in this instance is Recording Session from Midisoft.

JUST DO IT

Autoscore is a great introduction into the world of MIDI recording. At $150, I can't think of a better way to start building your own home brewed MIDI recording studio. For further information contact Wildcat Canyon Software at (510) 527-5155 or by fax at (510) 527-8425.

Martin

FROM $139.00 M.A.P.*

The Martin Starflash - The brightest star

Martin Professional's DJ Series of products are famous for their big effects and value for money. Now meet the new Starflash, small in size, but huge in the effects it produces.

The standard Starflash produces an exploding array of bright white shafts of light, which turn in time to the music. The same dynamic effect but with numerous colored beams is provided by the Starflash Multi-Color which uses vacuum coated color technology to create purer, and richer colors. Now Martin Professional have found a way to make a whole series of new effects as a spin off from the Starflash Multi-Color concept, many of which simulate the mid-air effects normally associated with lasers.

Starflash facts:

- *Bright 300 Watt DRA lamp*
- *Sound activated via built-in auto gain controlled microphone*
- *Dichroic colors means no fading*
- *Three settings: 0=Standby, 1=effect sound animation, 2=effect and lamp sound animation*
- *Multiple external control possibility*
- *Dimensions inc. bracket (LxWxH): 10.8 x 7.7 x 8.8"*
- *Weight: 7.3lb*
- *1 Year Warranty.*

The Martin Starflash - brighter than the brightest star

Starflash -
an exploding array of bright white shafts of light

Starflash Multi-Color -
an overall burst of brightly colored beams

Starflash Cone -
multi-colored and sharply defined cone

Starflash Triple Bar -
three parallel flat beam patterns, in bars of solid color

*M.A.P. Price: Minimum Advertised Price

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CREST OF THE WAVE

POTENT POWER AND A DEFINITE DJ-IN-MIND-DESIGN MAKE CREST'S V SERIES AMPS A GOOD CHOICE FOR THE ROAD.

by Robert A. Lindquist

Mobile Beat Test Bench #2

Other components used in this product evaluation included:

Rack: Gem Sound AR 32
Preamp/Switcher: Marantz PMD 850
Mixer: MTX MX600
Cassette: Denon DN-770R
Processing:
Aphex Aural Exciter Model 104
Equalizer: Ashly GQX 1502
Speakers: Bag End TA-12 Jrs.
w/MTX PWRS15 Subs

If you've done any recent shopping for a power amplifier, you know that there is a truckload of choices. In fact, you probably have a bigger choice in amps than any other component in your system. So how do you make the choice? What are you really looking for? In terms of what works well in the real world of the Mobile DJ or KJ, the first priority is rock solid reality. You can't afford a breakdown. Even if you have a spare amp in the truck, it's still a hassle. So it's best to start off with something you can trust right out of the box.

Next, of course, is sound quality. A reliable amp that puts out noise and distortion may be marginally better than no amp at all, but only in a dire emergency.

The third criteria is user-friendliness. This is mostly subjective, including such particulars as weight, size, and placement of connections and controls.

And finally, there's price, which often is the tie-breaker when comparing two or three amps that scored equally well on points one, two, and three.

So how does all this apply to Crest's new V Series? Accepting the fact that there is no easy way on a bench test to adequately determine an amplifier's reliability in the real world, we simply do the best we can to get them to break. At this point, our Crest V1500 has been in operation for just over 30 days. During that time, it has been on constantly, except for a few rapid on/off/on/off/on bursts to test the switches and protection circuits. To further test its metal, it has been purposely over-driven and even misconnected — yet shows no signs of tiring.

In addition, it was subject to an accidental fall (typical of what could happen on the road) from a height sufficient enough to bend one of the rear mounting plates. This had no effect. From our non-scientific tests of this sample from Crest's V Series, it appears this line is up to the rigors of mobile work.

LET'S TALK ABOUT SOUND

Rather than hook our test gear up to all kinds of expensive sophisticated equipment to see how it sounds, we use the old fashioned method...we crank it up and listen. With no program feed and the gain at 100 percent, noise from the Crest V1500 never exceeded a quite acceptable whisper. When connected to the system and set at a typical operational level, any noise through the speakers was traced to other components.

Next, we fed in various test signals and music through the mixer and listened at different volumes. Driving two MTX PWRS115 subs and two Bag End TA-12 Jrs., the amp showed no sign of straining. In fact, it had plenty of power for a larger set of two-ways. All the while, the sound was clean with no noticeable noise or distortion. If you appreciate great sound, and the rest of your system is clean, you'll find the V1500 a fine addition to your gear.

Esthetically, the Crest V1500 is about as simple a hook-up as you could want with 1/4-inch TRS jacks and barrier strips for the inputs and five-way posts for the speakers. Controls on the front panel include the AC power switch/circuit breaker, left and right input attenuators, LEDs to show the status of the various protection circuits, and a 20-segment meter array with an

WHERE IS ALL THAT BASS COMING FROM?

The definition of bandpass is to limit frequency response acoustically through a speaker enclosure designed to pass only a band of specific frequencies. Utilizing this technology, the MTX PWRS15 subwoofer boasts several performance benefits over traditionally designed vented enclosures.

In essence, a single reflex bandpass subwoofer is a low frequency driver in an enclosure with both a vented enclosure and a sealed enclosure. The front side of the speaker is sealed from the rear chamber which is vented. The sound is radiated from the vented portion of the enclosure which naturally attenuates (rolls off) high frequency response. A traditionally vented subwoofer incorporates a low frequency driver installed in a vented enclosure. The front side of the speaker is in open air and the rear is in the vented enclosure. The sound is radiated from the front and rear of the speaker while utilizing the vent to determine the low frequency response, while allowing the driver to reproduce high frequencies up to its mechanical limitations.

The Benefits

Since a bandpass subwoofer is only reproducing low frequencies, it increases the overall efficiency, resulting in higher sound pressure level capability. As a bandpass enclosure naturally attenuates high frequencies, the need for an internal or external crossover is eliminated. Plug in any fullrange signal and the bandpass subwoofer will only reproduce the low frequencies from 35 Hz to 145 Hz. The MTX PWRS15 is an 8 ohm subwoofer, giving you the ability to parallel a typical 8 ohm 12" and a horn fullrange cabinet loading the amplifier to 4 ohms and increasing its power output. As long as you have sufficient power amplification for your fullrange cabinets, there isn't a need to purchase another power amplifier for the bandpass subwoofer!

In addition, there's less distortion. Distortion elements are upper harmonics of low frequency fundamental notes. Since the MTX PWRS15 bandpass subwoofer naturally attenuates high frequencies where these distortion elements may be present, they too are attenuated yielding less distortion than a vented subwoofer. **MTX Soundcraftsmen • 4545 East Baseline Rd., Phoenix, AZ 85044 • (800) 225-5689 / (602) 438-4545**

Automatic Clip Limiting indicator. The ACL feature, by the way, will serve you well if you send out other DJs with your systems. In situations such as uncontrolled feedback, oscillations, or excessive clipping caused by a component upstream of the amp, the channel gain will automatically be reduced, sparing your equipment and the ears of your clients.

To further extend the life of the amp, a two-speed fan pumps cool air over 500 square inches of heat sink. To avoid stress on your speakers, Crest's exclusive AutoRamp protection circuitry operates each time the amp is turned on, gradually increasing gain to the selected level.

Finally, in the matter of price, the 400-watt*/42-pound V1500 sells for $1390. A 250-watt*/36-pound model, the V900, is priced at $900 and the 150-watt*/33-pound V450 carries a $660 price tag. Two additional models have recently been added to the line. The 200-watt* V650 sells for $780 and the 300-watt* V1100 which is priced at $1160.

Crest's V series amps are backed by a five-year warranty with receipt of your registration card. For more information, contact Crest Audio, 100 Eisenhower Dr., Paramus, N.J. 07652. Tel: 201-909-8700.

**** Power figures are watts per channel, both channels driven, 1kHz, 1% THD in 8 ohm stereo operation. Model numbers reflect the 8 ohm bridge power ratings.***

Two pop, click and static stoppers

If pops, clicks and static are chasing your audience off the dance floor, then it's time you started cleaning up your act. With SC 4 stylus and VC-1 vinyl care products from Stanton you can get your mixes off to a cleaner start.

SC 4 Stylus Cleaner

Nothing degrades sound quality and shortens record life faster than a dirty stylus. Caked on debris and other contaminates on the stylus tip, such as those pictured in the photo, reduce tracking accuracy, increase record wear and degrade fidelity. With Stanton's SC 4 cleaner kit you can safely dissolve dirt deposits on the stylus tip and gently sweep them away with the specially designed cleaning brush.

VC-1 Vinyl Cleaner

Regular use of VC-1 vinyl cleaner can help eliminate pops, clicks and other surface noise caused by dirt and debris on your record. VC-1 cleaning fluid is specially formulated to reduce the static build up on your vinyl which attracts dirt and debris. At the same time, it loosens dirt down in the grooves so they can be safely removed with the supplied velvet pile cleaning pad.

Don't let record noise and static hurt your mix program. Clean up your act with SC 4 and VC-1 from Stanton and say goodbye to pops, clicks and static forever.

STANTON

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101 Sunnyside Blvd. Plainview, NY 11803
(516) 349-0235 Fax: (516) 349-0230

IT'S HOT

Dual CD player from Gemini

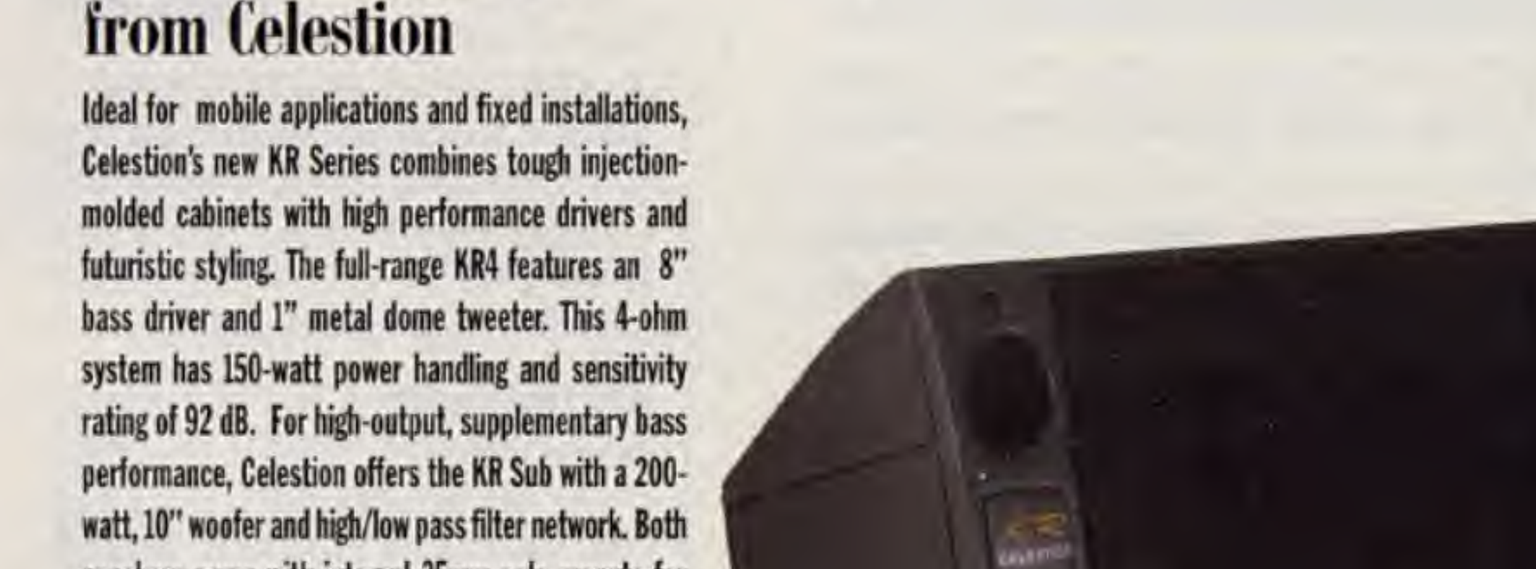
The CD9500 is a high-performance dual CD player offering 19" rack component design with separate remote unit and transport module. A six-speed jog wheel and programmable cue-to-music function provides instant access to track selections with push-button ease. Other high-performance features include programmable looping, variable pitch, pitch bend and 16-bit technology with 8X oversampling. $999 list.

Gemini Sound Products
1100 Milik Street • Carteret, NJ 07008
Tel: (908) 969-9000 • Fax: (908) 969-9090

KR Series speakers from Celestion

Ideal for mobile applications and fixed installations, Celestion's new KR Series combines tough injection-molded cabinets with high performance drivers and futuristic styling. The full-range KR4 features an 8" bass driver and 1" metal dome tweeter. This 4-ohm system has 150-watt power handling and sensitivity rating of 92 dB. For high-output, supplementary bass performance, Celestion offers the KR Sub with a 200-watt, 10" woofer and high/low pass filter network. Both speakers come with integral 35mm pole mounts for mobile applications.

Celestion Industries, Inc.
89 Doug Brown Way • Holliston, MA 01746
(508) 429-6706 • Fax: (508) 429-2426



Combo CD Player/Cassette Deck from Marantz

The PMD350 is a rack mounted combination CD player/cassette deck. The unit offers separate inputs and outputs, independent pitch controls, headphone monitor, stereo mic inputs, independent remote start capability, CD play programming and lockable remaining track time display. The PMD350 also features RC-5 remote control compatibility and an extension remote port for serial cascade operation and a dubbing mode with defeatable ALC (automatic level control). Makes an excellent secondary playback source for mobile DJs and as a background music source for clubs and eating establishments. $749 list.

Marantz Professional
P.O. Box 2066 • 1000 Corporate Blvd. Ste D
Aurora, IL 60504 • (708) 820-4800 Fax: (708) 820-8103

Innovative new mixer from BST

The Symbol 15 from BST is a two-channel mixer designed for the performing DJ. It features a unique Punch-In/Cut function that enables users to perform a variety of mixing effects with single-button ease. Each input channel offers separate gain, high, mid and low controls with phono and CD/line selector switch. Other features include XLR DJ mic input, replaceable crossfader and talkover control for DJ mic.

BST
61 Gonyeau Road • Milton, VT 05468
(800) 263-6091 • Fax: (800) 265-5298

Intelligent lighting system offers complete light show

The EL-1712 projector/scanner from Elation Entertainment Products combines all the ingredients needed to create a visually stunning light show. Packed with 12 dichroic colors plus white, and nine distinctive gobo patterns — from abstract geometric shapes, to stars and skylines, the EL-1712 will energize any stage or dance floor. The EL-1712 features built-in pre-programs and an internal microphone for sound activated effects that change to the beat of the music. Works well as a stand-alone effect or in multiples for larger venues. This compact four-pound unit is great for mobile applications and features DMX-512 protocol. Can be MIDI controlled when used with Elation's EL-1700/C controller. $899 list.

Elation Entertainment Products
4295 Charter St.
Los Angeles, CA 90058
(213) 582-3322 • Fax: (213) 582-3311

Synchro-Star moves and changes colors simultaneously

With DMX 512 communication enabling you to connect other Synchro-Star effects together with a 1/4-inch plug, their light beams act with "one mind," moving and changing colors in perfect synchronization with each other, for a dazzling light show on any stage or dancefloor. This sound-activated moonflower effect, features stepper motor design and seven brilliant dichroic colors, plus white. The semi-intelligent effect has its own built-in pre-programs that drive the movement of its razor-sharp beams. Synchro-Star weighs just 15 pounds and comes in a compact case with a hanging bracket for easy portability and mounting. The Synchro-Star is made in the U.S. and carries a one-year warranty. Suggested List: $461.

Also new from Elation is the EL-1605 *"Gobo Squeeze."* As its name implies, the *Gobo Squeeze* actually squeezes Gobo patterns in a circular motion. As the Gobos move, they change size, growing and shrinking to the beat of the music, to create a spellbinding visual effect. The EL-1605 is sound activated and features seven changing Gobo patterns and six exciting dichroic colors on a rotating head. The unit's lightweight extruded aluminum case and hanging bracket make it easy to set up and take down in mobile applications. $524 list.

Elation Entertainment Products
4295 Charter St.
Los Angeles, CA 90058
(213) 582-3322 • Fax: (213) 582-3311

Project 1 262 compressor/limiter from DBX

The single-rack-space Project 1 Series 262 compressor/limiter features the same patented VCA technology found in many of the company's more expensive models. It is simple to operate and is the perfect tool for adding more punch to recordings and live performances. DJs can use the 262 to pull more overall volume from their systems by controlling the peaks that would otherwise damage system components at high volume levels. $200 list.

DBX Professional Products
8760 South Sandy Parkway • Sandy, UT 84070
Tel: (801) 568-7660 • Fax: (801) 568-7662

Klipsch Professional updates its legendary Heresy

The KP-250 II is an updated version of the famous "Heresy" loudspeaker designed by Paul Klipsch. It features Tractrix Wave™ mid and high frequency horns with a well defined 90° x 40° coverage angle. The midrange driver is also new, utilizing a refined two-inch diameter titanium dome. The high frequency driver incorporates a new technology tweeter phase plug. The resulting sound is extremely smooth, with the system delivering 300-watt power handling and high efficiency of 101 dB/1 watt.

Klipsch Professional
149 N. Industrial Park Rd. • Hope AR 71801
(501) 777-0693 • Fax: (501) 777-0593

New F-240 full-range speaker system from TOA

Housed in rugged, acoustically efficient polypropylene enclosures, the new F-240 Series loudspeakers from TOA Electronics are versatile performers designed from foreground and background music systems. The speaker's two-way reflex incorporates a 6-1/4" low/mid driver and 1" dome tweeter with titanium diaphragm. Two low impedance and two high impedance versions of this speaker are available to satisfy a wide range of professional and commercial sound applications. Comes with overload protection circuitry (8-ohm models only), detachable rear cover conceals and protects input connectors and rotatable grill-mounted logo for vertical or horizontal positioning.

TOA Electronics, Inc.
601 Gateway Blvd., Suite 300
South San Francisco, CA 94080
(415) 588-2538 • Fax: (415) 588-3349

Year-round snow thrower from Ness

The Snow Generator™, model SNO-100, is an innovative new machine which produces small particles of snow-like flakes. The system includes a high pressure and high output motor that is attached with a rubber cushion to minimize vibration and noise. Snow output is fully variable and the unit can be daisy-chained for series and synchronous operation. Comes with five-liter storage tank and wired remote. $549 list.

Ness
111 So. State St., • Hackensack, NJ 07601
(201) 646-9522 • Fax: (201) 646-1922

Project 1 Series 223 and 234 stereo active crossovers

The 223 stereo two-way/mono three-way crossover is ideal for Mobile DJs and permanent sound installation. The 234 stereo three-way/mono four-way crossover is an excellent choice for large mobile sound systems and permanent club installations. Both are simple and easy to operate with solid rotary controls that "click" when turned for precise level adjustment, with Linkwitz-Riley 24dB-per-octave filtering for optimum sonic performance at the crossover frequency. Inputs and outputs are all TRS differentially-balanced 1/4" jacks. High-quality power supplies are housed inside, eliminating the large outlet-mounted transformers. Both are backed with a two-year warranty on parts and labor. List price is $249.95 for 223 and $299.95 for the 234.

DBX Professional Products
8760 South Sandy Parkway • Sandy, UT 84070
Tel: (801) 568-7660 • Fax: (801) 568-7662

KLS introduces new DJ series

The KLS Galaxy (foreground) produces a high power, wide angle spray of multicolored beams that revolve back and forth to the beat of the music. Features include internal mic sound activation, three function settings, pure dichroic filters and superior optics. Compact design is perfect for mobiles. $199 MSRP.

The KLS-SE100 Moonscan (background) is a smaller version of the popular club series effect. It uses pure dichroic filters and superior optics for rich colors and maximum light output. Unit is sound activated with an X, Y mirror head system with internal microphone. $259 MSRP. Both models carry a one-year warranty, weigh just eight pounds each and use 24V 150W FCS lamps.

KLS USA
27599 Schoolcraft Road • Livonia, MI 48150
(313) 425-6620 • Fax (313) 425-2103

DJ-ready gobo projector from Ness

The Bliss™, model DJA-230, is a totally new effects projector that produces 20 rotating beams to the music while changing colors and gobo patterns. A specially-designed wheel has 16 positions with a combination of nine colors, five full beams, two split colors, one quad color and eight gobo patterns. This gobo/color wheel has a built-in audio trigger to change the position every eight pulses. This lightweight effect can operate in any position and is perfect for mobile applications. $369 list.

Ness
111 So. State St., • Hackensack, NJ 07601
(201) 646-9522 • Fax: (201) 646-1922

DENON DN-1400F

YOU NEVER HAVE TO HANDLE A CD AGAIN

DENON DN-1400F
200-Disk CD Changer
Suggested List: $5,000

Denon Corporation
222 New Road
Parsippany, NJ 07054
Tel: 201-575-7810
Fax: 201-808-1608

For the price of a pre-owned Dodge Neon, you can own one of the most extraordinary CD changers on the market today. With two independent CD players, and 200-disc capacity, the DN-1400F is one of the first CD changers of its kind to offer programmable fade-in/fade-out capability. And with the ability to daisy chain up to 16 units, those with deep pockets can enjoy hands-free access to a library of up to 3,200 CDs.

MAC AND PC LITERATE

To take advantage of the DN-1400F's powerful disk changer capabilities requires the use of a Windows-PC or Mac computer and the supplied control software. Both software applications enable you to build your own music database from your current CD library. With Song Servant™ on the Mac, you can include producer, engineer, label and release date information for each CD, as well as personal notes on each song selection. With either software application you can search the database for a song selection by CD title, song title or artist name. You can also create and store your own personal playlists or enjoy random playback of songs by music category or any other parameter you might choose. Song Servant also gives you the ability to program fade-in and fade-out times for seamless transitions between musical selections.

CONNECTION HEADACHES

Installation and setup of the DN-1400F was no fun due largely to poor and conflicting documentation. As it turned out, I was finally able to get up and running by doing the exact opposite of what was indicated in the manual.

To get up and running on the MAC with Song Servant you need a 68030, 68040 or Power PC processor with a minimum of 4 megabytes of available RAM (8 megabytes is recommended), System 7 or more recent version operating system with Quicktime™ video installed and 10 megabytes of free disk space. To run Tune Basic™ on the PC you need a 80386/25MHz processor or higher, 4 megabytes of available RAM (8 recommended) and 5 megabytes of free disc space.

THE ACID TEST

The DN-1400F is a real joy to operate. My interface preference is Song Servant running on the Mac Power PC. While the software does tie up your PC during operation, it offers many advantages over Tune Basic on the PC. One major plus is the ability to recognize installed CD titles with the purchase of the CD ROM version of the software.

If I had 5 g's rattling around in my pocket I'd run out and purchase this baby in a heartbeat.

BY HENRY COLLINS

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR 32
Mixer: Rane MP 22, Phonic MM122
Equalizer: Rane ME 60
Crossover: Rane AC 22B
RTA: Audio Control SA-3050A
CD Player: Marantz PMD850
Tape Equipment: Marantz PMD510,
Amplifier: QSC Powerlight 1.8, 1.0
Speakers: Gem Sound E15T

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Specifications:

Diode: 4.9 mW
Weight: 1.5 lbs.
Dimensions: 7" x 7.5" x 4"
Supply Voltage: AC or DC

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GEMINI PS-676

GEMINI BREAKS OUT OF ITS OLD MOLD WITH ANOTHER PLATINUM HIT THAT'S CERTAIN TO CLIMB THE SALES CHARTS

GEMINI PS-676
Platinum Series 12-Sec
Digital Sampling Mixer

Suggested List: $429

GEMINI SOUND PRODUCTS
1100 Milik Street
Carteret, NJ 07008
Tel: (908) 969-9000
Fax: (908) 969-9090

Whoever is shuffling the deck at Gemini these days sure knows how to deal a winning hand. Their new Platinum Series PS-676 is an innovative and refreshing departure from the overseas OEM knock off mixers that manage to make their way through customs each year.

10" RACK DESIGN

At a glance, the PS-676's 10-inch rack design might leave you thinking this is just another entry-level scratch mixer. NOT! The PS-676 is the product of a serious R&D effort on the part of Gemini's in-house engineering staff. They managed to pack a 12-sec digital sampler and a comprehensive array of controls into a compact 10-inch chassis.

ROBOPLAY

One indication of the innovative design is the PS-676's ROBOPLAY feature. Used in conjunction with the sampler, ROBOPLAY enables you to temporarily mute out your live program source during playback of sampled material. I gave ROBOPLAY a play and the feature works exactly as promised and it does it quietly and without delay. When fired in the Repeat mode, ROBO-PLAY offers a dramatic and effective way to introduce loops and vocals with minimal mixing effort.

GENEROUS INPUT CONTROLS

Each of the PS-676's three input channels offers rotary gain, high, mid, and bass controls. The mixer will accommodate three turntables, three line sources and one mic. A rear panel switch on channel one enables you to assign the input to a line or phono source for selection with the front panel selector. The overall layout and spacing of controls was surprisingly generous given the limited real estate. I had no trouble mixing or making samples but I did have to get accustomed to the location of the cue pushbuttons. Each one featured an LED indicator for visual confirmation of the cue source.

Another nice touch on the PS-676 was two LED beat indicators, one on each side of the crossfader for channels 2 and 3. Their location just above the crossfader was ideal for serious use.

IMPRESSIVE SAMPLING

Sampling controls and features on the PS-676 were well thought out and very practical. In addition to ROBOPLAY, the sampler included a pitch control which when set at 75 percent offered an adjustable range of ±25%. A pan control provided left and right balancing of the sample, in addition to a Play and Rec level control with overload indicator. Headphone cueing of sampled material took the guesswork out mixing samples.

A PLATINUM HIT

Gemini really did their homework with the PS-676. It sounds good, works well and the price is very easy to swallow. It's definitely no joker.

BY HENRY COLLINS

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR 32
Equalizer: Rane ME 60
Crossover: Rane AC 22B
RTA: Audio Control SA-3050A
Tape Equipment: Marantz PMD510
Amplifier: QSC Powerlight 1.8, 1.0
Speakers: Gem Sound E15T

MARANTZ PMD850

A HIGH-END TUNER/AV PREAMP COMBO WITH CD PLAYER AND DOLBY SURROUND SOUND.

MARANTZ PMD850
5 Channel AV Pre Amp Tuner/ CD Player

Suggested List: $1,199

Marantz Professional
P.O. Box 2066
1000 Corporate Blvd. Suite D
Aurora, IL 60504
Tel: (708) 820-4800
Fax: (708) 820-8103

FOR THE AUDIO/VIDEOPHILE IN EVERY DJ

Supplied RC500EC Remote Control Unit

The PMD850 is not the type of product you would expect to find in a DJ equipment rack. It is, however, a powerful audio/video switching control center offering a host of features and functions to satisfy a wide range of DJ applications from karaoke to music video mixing.

The PMD850 is a robust unit bristling with enough controls and connections to intimidate even the most scholarly audio/videophile. The front panel, which looks like a cross between a VCR and a stereo tuner, features inputs for a stereo video and S-video source. Nine pushbutton controls let you select Tuner, CD, Tape, DCC, TV, LD, VCR-1, -2 and Aux input sources. When used in conjunction with the Rec Select button, these same controls allow you to choose an output source for recording. Hidden from view behind the unit's illuminated digital display is a CD player. With the push of a button, the display swings down and a CD tray slides out for disc loading and removal. The CD player's transport controls are grouped around the motorized volume control and are also duplicated on the infrared remote for wireless operation. All input source selection, tuner operation, surround sound and volume functions can be operated remotely with the supplied infrared remote control. Two rear panel RCA jacks are also provided for use with other RC-5 compatible remote control audio components.

VIDEO SWITCHING

The PMD850 provides connections for switching up to 5 video sources, four on the rear panel and one on the front. A separate video jack is also provided for direct connection to a video monitor. This makes the PMD850 ideal for integration of karaoke and other video sources into your present audio system while enjoying the added convenience of remote control operation.

MULTI ROOM OPERATION

Though a feature with more practical application in a permanent club installation, the PMD850 has the ability to provide program control of two different sound systems in two locations. For example, the PMD850 can provide playback of a VCR or tape source in one listening area while offering tuner, CD or DCC listening enjoyment in another room. With addition of an optional remote controller (IR-92), you can even select a desired source from the second location without changing programming in the main listening area.

A WORTHWHILE INVESTMENT

At $1,199 the PMD850 is an investment that many DJs may be quick to pass up. On the other hand, when you consider its video switching capability, CD player, Dolby surround sound, digital AM/FM tuner and remote control operation, it's really quite a bargain.

BY HENRY COLLINS

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR 32
Mixer: Rane MP 22
Equalizer: Rane ME 60
Crossover: Rane AC 22B
RTA: Audio Control SA-3050A
Tape Equipment: Marantz PMD510
Amplifier: QSC Powerlight 1.8, 1.0
Speakers: Gem Sound E15T

AKAI REMIX16

THE SAMPLER WORKSTATION FOR SERIOUS DJS LOOKING TO TAKE THEIR MUSIC AND THEIR CAREERS TO THE NEXT LEVEL.

AKAI REMIX16
Stereo DJ Phrase Sampler
Suggested List: $1,195

AKAI Professional
P.O. Box 2344
Fort Worth, TX 78113
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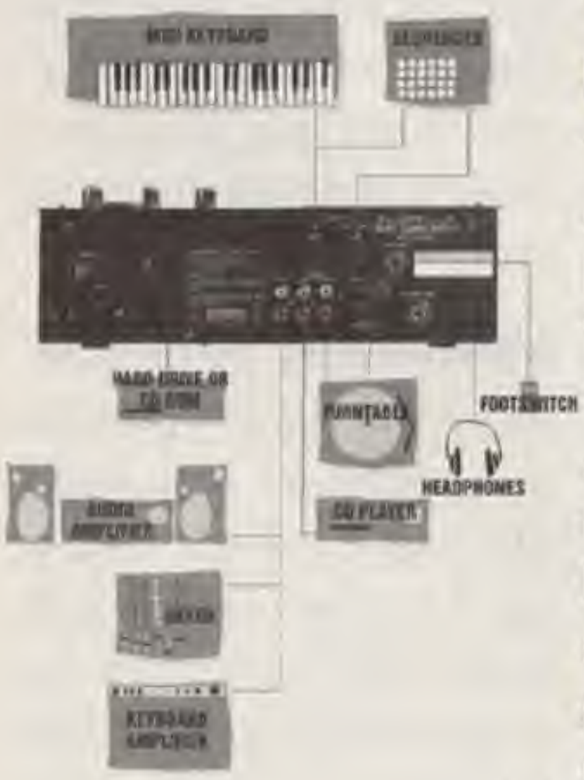

by Henry Collins

If sampling is your thing, the Remix16 from AKAI Professional is one product well worth a closer look. Those in the recording industry know AKAI's reputation for solid electronics and proven reliability. Two products that help them earn this recognition are the legendary MPC60 and MPC3000 sampler/sequencers.

LOADED DOWN WITH FEATURES

The Remix16 borrows some of its styling from its big brother the MPC3000. This tabletop unit features 16 keypads used to playback assigned samples and selection of samples for editing. For temporary storage of samples Remix16 comes standard with 2 megabytes of RAM for 30 seconds of sampling time. Memory can be expanded to 18 megabytes for 292 seconds of sampling time using standard 72-pin SIMM chips which can be purchased from any computer retailer. To maximumize sampling time, Remix16 features selectable 32kHz, 16kHz and 8kHz sampling frequencies. The 32kHz setting has an audio bandwidth of about 16 kHz which is fine for most recording and live music applications. Samples can also be loaded on to floppies via the built-in 3.5" floppy drive or onto an external hard disk or CD ROM through the optional SCSI interface.

FOUR-TRACK SEQUENCER

One of Remix16's most powerful features is its ability to sequence up to four sample tracks. The built-in sequencer allows you to record sample playback instructions and save them as a MIDI file to an outboard sequencer. This MIDI file can then be used by the sequencer to control playback of loaded samples for live performance or studio applications. You can sequence up to 30,000 steps which is more than enough to compose even the most complex compositions.

DJ FRIENDLY

To simplify mixing of live program material and samples, Remix16 offers line and phono inputs for the addition of a CD player, tape recorder or turntable. Crossfader and transformer controls enable you to fade or jump from input source to sampler with ease. The unit also features a dual function scratch and pitch bend fader that produce some very usable effects.

A DEFINITE SMOKER

Remix16 offers limitless creativity for DJs looking to create their own sampled loops and break beats. It is, without question, the first of many more products of this type to bridge the gap between DJs and musicians.

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR 32
Mixer: Rane MP 22
Equalizer: Rane ME 60
Crossover: Rane AC 22B
RTA: Audio Control SA-3050A
CD Player: Marantz PMD850
Tape Equipment: Marantz PMD510,
Amplifier: QSC Powerlight L8, L0

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RACKS & CASES

Protecting your sound investment and your lower back from the perils of on-the-road travel.

by Henry Collins

Gem Sound DJC3 Disco Road Case and AR32 19" Amp Rack

No doubt one of the most unsatisfying aspects of being a Mobile DJ is lugging your equipment from gig to gig. And unless your fees are large enough to include the help of a roady, you can always count on making the trip by yourself. With this harsh reality before us, let's take a look at a number of products and ways you can make the task of moving and transporting your equipment a lot less taxing until the day when you can say "Beam me up, Scotty."

DOWNSIZE

"Do I really need to bring all of my equipment?" That's the question you need to ask yourself every time you pack up for a gig. If you can safely get by with less equipment, it's really worth the time and trouble to reconfigure your rack with only those items you really need to bring. Sure it's nice to impress the client and audience with your gigawatt amplifiers and bone-softening bass cabinets. It would be a lot more impressive if your equipment could walk to your ride at the end of the night. Leave the ego at home and bring your brains...your back will thank you every time.

MODULARIZE

According to the tenth edition of MerriamWebster's Collegiate Dictionary, the definition of "modular" is "constructed with standardized units or dimensions for flexibility and variety in use."

Modular construction is an important feature to look for when shopping for DJ equipment cases and racks. A number of manufacturers offer modular racks and cases that are designed as part of complete systems. This approach enables you to start with a single unit and later add additional modules to grow with your system needs and budget.

DJs with large systems should consider the benefits of smaller modular racks and cases over large console racks and road cases. Scratch DJs, especially those who tour with rap acts, use compact turntable and mixer cases to speed their trip through airport baggage areas. This same approach works well for DJs with limited cargo space in their vehicles. Small, compact road cases can be packed more efficiently and with less wear and tear on your car than large equipment rack and console cases.

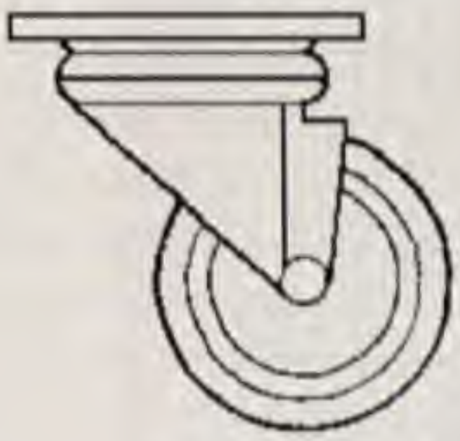
When purchasing modular racks and cases, pay close attention to cable ports to ensure that adjoining units mate together properly for easy wire connections. Never assume that because a manufacturer offers cable and access ports on its racks and cases that they will all work together in the configuration that you need.

Odyssey SS-4X8X12 Sliding Console Rack

WHEELS

The advent of the wheel has done much to change the face of civilization as we know it today. Imagine for a moment a shopping cart, golf cart, cannister vac or riding lawnmower without wheels. The very thought is terrifying. Imagine again dragging 140-pound speakers and a 110-pound equipment rack out to your ride without the benefit of wheels. A truly horrifying thought. Well, believe it or not, having the wrong wheels on your equipment is almost as bad as having no wheels at all. And, sad to say, but there are a few manufacturers out there who are slapping the wrong travel hardware on their equipment racks and speaker cabinets.

Castors are the most popular type of travel hardware found today on speakers and equipment racks. There are two types of castors: *wheel* and *ball*. Wheel castors are generally used on equipment racks because of their heavier load capacity. Ball castors are great for speakers and items with a fixed load, but are unwise for equipment racks. Since manufacturers can't know beforehand the weight of the equipment the rack will be carrying, there is no way to determine what load-capacity ball castor to use. In most instances, the castor is usually asked to do more work than it was designed to handle.



Wheel Castor

Ball Castor

If you're looking to buy an equipment rack for your heavy-weight, brute force amplifiers, you may want to stick with wheel castors and leave the ball castor racks alone. If your current rack is showing signs of poor linear movement, you can improve matters with a new set of heavy duty wheel castors from your local hardware store or do-it-yourself supplier like Home Depot.

PROTECTION

In addition to providing a convenient and efficient way to transport your equipment, racks and cases should also provide protection. The design and construction of the rack or case will determine what protection, if any, you can expect for your equipment. Most 3/4" plywood racks can take quite a beating before

Raxxess Converta Raxx 10/6

passing it on to the equipment. For protection of delicate electronics from falls and impact, Anvil, Calzone and SKB offer high-impact cases and racks, some featuring military grade polyethylene plastic and ABS laminate material. These materials offer added protection from moisture, dust and impact, but at less than half the weight of wood. SKB's "Shock Rack" case system features an internal frame mounted on coiled shock absorbers on all eight corners. It's designed to control the effects of shock and vibration on three axes making it ideal for use with rack mount CD players and other sensitive electronics.

BEWARE

Most rack and case purchases come as an afterthought to the main equipment buy. For this reason, little attention is given to important considerations such as construction, quality and value. While racks and cases don't offer the complexity in design or function of your electronic components, this doesn't minimize their importance in your overall system. A poorly constructed rack or case can spell disaster for your equipment should it fail during transit. Don't expect a bargain-priced 1/2" plywood amp rack to stand up to the same abuse as a more expensive unit made of 3/4" wood or steel reinforced military plastic. You've sunk a ton of money into your sound system, now it's time to protect your investment. Go for quality, go for modular construction, invest in shock and impact protection, and look into lighter weight composite materials. If you do, you will protect both your investment and your lower back for many years to come.

Island 10 Space Rack and Stand

On the facing page is a listing of manufacturers to consider when purchasing your next case or rack. This list has been compiled from available information and may not be a definitive list of all case and rack manufacturers. We kindly extend our apologies to any companies that may have been overlooked and invite them to contact us for inclusion in the future.

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Rack Mixers

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CD Cases Available In Any Style

Triple Row	Five Row
Holds 100	Holds 165

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8 Spaces for Top Mixer

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A&S Case Co.
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N. Hollywood, CA 91601
(800) 394-6181
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Calzone
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Bridgeport, CT 06605
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Fax: (619) 246-3494

Middle Atlantic Products
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Riverdale, NJ 07457
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Fax: (201) 839-1976

Modern Case Co.
300 S. Clayberg St.
Bessemer, MI 49911
(800) 344-7027
Fax: (800) 554-5228

Odyssey Case Co.
15025 Badillo Street, Unit C
Baldwin Park, CA 91706
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Fax: (818) 813-9038

Rack Accessories
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Simi Valley, CA 93065
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Fax: (805) 584-6777

SKB
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Stuart, FL 34997
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Fax: (407) 288-7299

Soundcase
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Clare, MI 48617
Fax: (517) 386-2228

Stages Inc.
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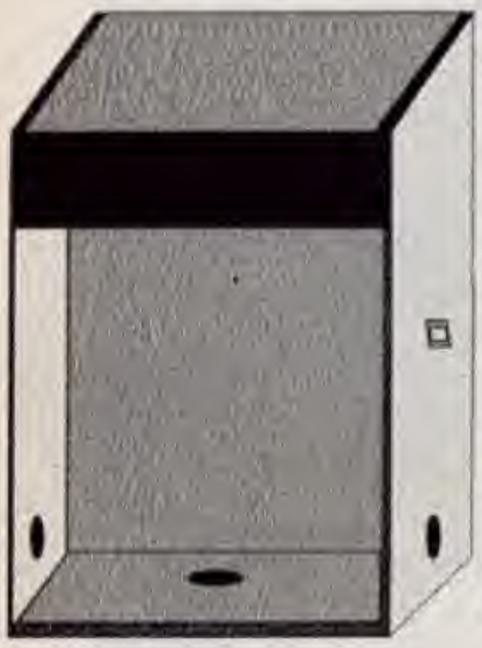

Showcase Combo Racks

Our combo racks are the answer to a DJ's equipment storage problems. There are 10 spaces angled on the top to accommodate mixers, dual CD controllers, wireless microphones, or whatever! Your choice of 4, 6, or 8 spaces on the bottom to hold power strips, dual and single CD transports, tape decks, amps, and all rack mount gear. The purpose of combo racks is to eliminate the need of making numerous connections during set up and break down. All major wiring remains hooked to the mixer, and necessary power, signal, or speaker cables are routed through port holes on the sides and bottom (with a Showcase Ultimate Sound Stage) of the case. Hinged removable latching top cover and front/rear friction doors provide transport protection and accessibility to connections/controls. Gray carpet covering, chrome finished corners and recessed handles make this a great looking and extremely rugged road case.

Showcase Amp Racks

All amp racks are available in 4, 6, 8, 10, or 12 space sizes. Showcase Combo Racks are designed to sit on top of 10 or 12 space amp racks (which come with casters) for an organized "vertical" presentation eliminating the need for a table. Our 4, 6, and 8 space sizes are great "side by side" with a combo rack on our Showcase Ultimate Sound Stage. A very durable case designed to accommodate heavy amplifiers and rack mount gear. Showcase Amp Racks are gray carpeted, come with friction doors, chrome hardware, and have port holes to string wires on the sides, top, and bottom.

Showcase Ultimate Sound Stage

Our portable two piece sound stage table system is an inexpensive way of obtaining the best professional appearance. The stage cover fits onto the folding base supporting Showcase Combo Racks and/or Showcase Amp Racks. Additional racks, equipment, or party props can be hidden underneath. All cables can be fed through its exclusive center left and right port holes. A handy 5" ledge on the DJ's side of the table is great for holding CD jewel cases, CD sleeves, request slips, microphones, or other accessories. We have paid attention to the details on this one. Gray carpet covering and available in 24" or 32" sizes.

Showcase Turntable Case

This rugged turntable case is designed to hold the famous Technics 1200 and other standard sized tables. Internal foam padding provides transport protection. The cover locks with two heavy duty latches and is completely removable. Gray carpet covering, and heavy duty chrome hardware make this an inexpensive way of keeping this delicate equipment trouble free. Other cases may look alike, but when the handle falls off, or the seams come apart, you would wished you bought a Showcase.

Showcase CD Case

Showcase presents its classic, fully-carpeted, heavy duty compact disc carrying case. Our case will not fall apart like many of our competitors imitations. Attention is paid to the details which are overlooked by others when delivering a "cheap" product. The boxes are glued and stapled. Hinges on the removable cover are designed not to fall off. Heavy duty chrome hardware throughout, and a strap handle bolted from the inside (not just screwed in) make this a durable performer. This case holds over 300 CD's in viewpack sleeves and over 120 in the standard jewel cases.

Showcase Presentations universal case design employs the system building block concept, eliminating the need for a custom case. All of our combo and amp racks fit neatly side-by-side or on top of each other. Wires are fed through port holes that line up with each other on the sides, top, and bottom allowing the back covers to remain in place hiding ugly connections. The modular design lets you break your system down into as many components as necessary. This minimizes weight and maximizes transport effciency. As new equipment is purchased, cases may be added without drastically changing the ultimate *SHOWCASE PRESENTATION.*

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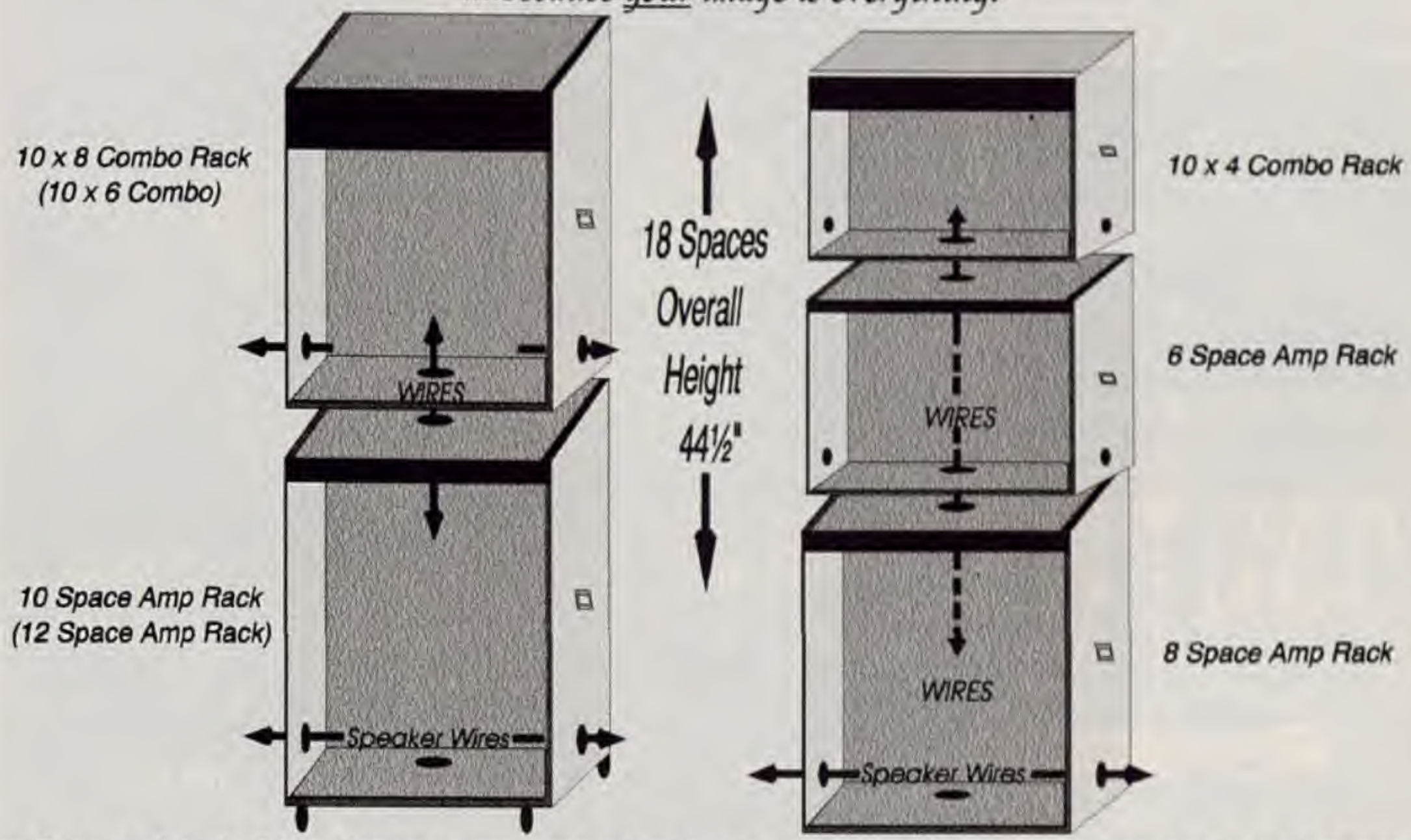
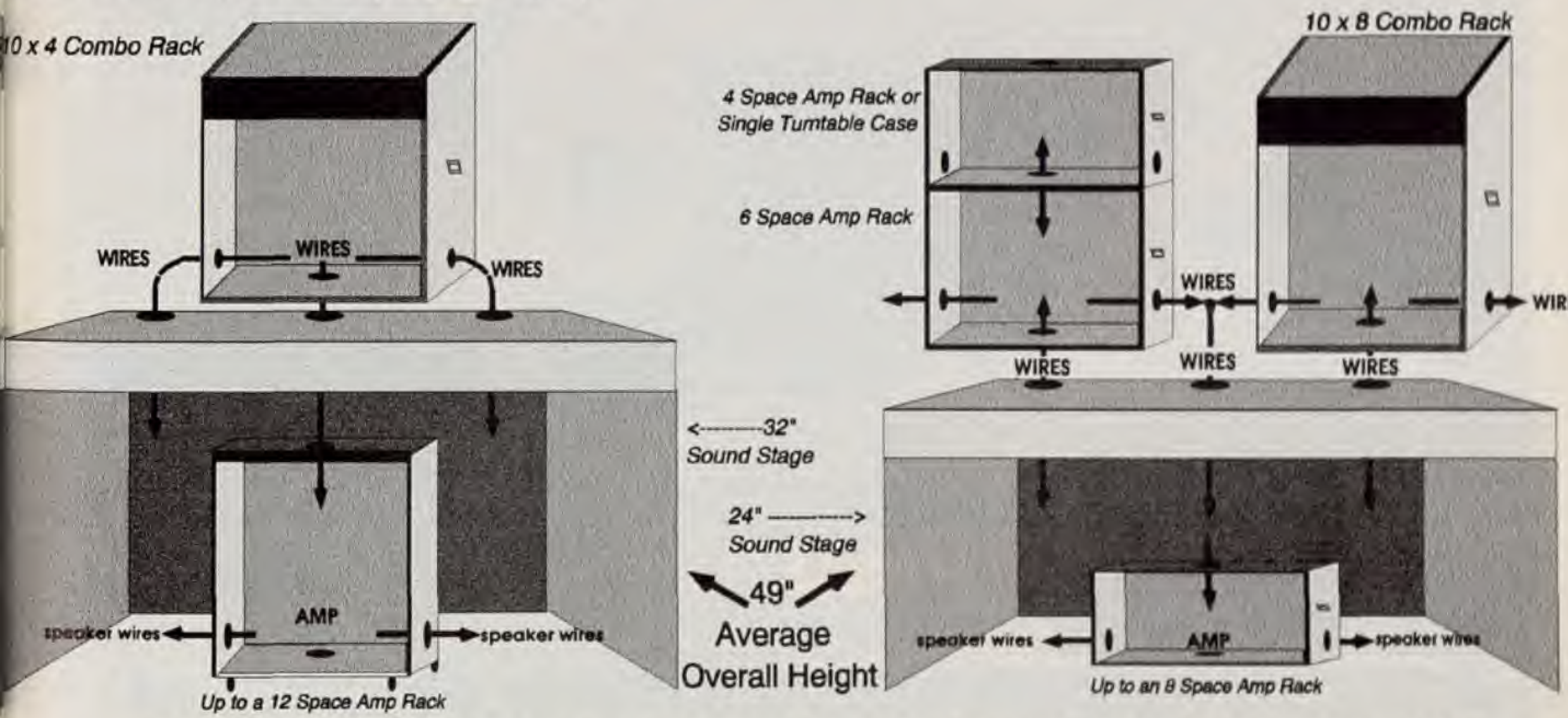


Showcase Presentations building block concept is the ultimate in case design. The average disc jockey buys a substantial amount of new rack mount equipment yearly. As his system expands, so does the need for additional case space. As you can see from these diagrams, there are many ways to configure a perfect professional look without having to purchase an expensive custom case. As your system grows, a new case may be added that will be compatible with existing cases. You may purchase a combo rack first, then an amp rack, a sound stage table, another amp rack, etc. Your system will remain neat, organized, and expandable without breaking your budget. Disc jockey's that require compact and light-weight systems can use more of the smaller cases instead of the larger ones. Regardless of your rack mount gear, you're allowed to build the case around your system, not your system around the limitations of your case.

Showcase Presentations keeps <u>YOU</u> in control.



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MIXING IT UP

Compilations that can weather any storm, in any season

Music is in the air everywhere, at the beaches, the clubs, and at private parties. Summer is the venue for all kinds of music, new and old. And as long as you're playing popular favorites, the parties will go on and on. With this in mind, I've chosen not to write this column about the top summer compilations like *The Best Ever Summer* or *Sunny Afternoons*. Instead I'm going to tell you about new hit compilations that feature top favorites in a variety of music types. What follows are some of the best new and recent releases of CD compilations that have received very positive reaction from DJs.

by Fred Sebastian

The Sun Jammin' series (5 volumes) of classic top summer hits ranks among the top selling theme compilations. The newest **BEST OF SUN JAMMIN'** includes rare and exclusive tracks from previous volumes. With 13 of the 18 hits ranked as Top 10, the sun isn't going down on this series. Complete tracks are:

You Gotta Be	DES'REE
Reggae Night	JIMMY CLIFF
Hot Fun In The Summertime	SLY & THE FAMILY STONE
Lovely Day ('88 Remix)	BILL WITHERS
Vahevala	LOGGINS & MESSINA
My Girl (Gone, Gone,Gone)	CHILLIWACK
Sexual Healing	MARVIN GAYE
Conga	GLORIA ESTEFAN
Bamboleo	GIPSY KINGS
Club Tropicana	WHAM!
Brown Eyed Girl	VAN MORRISON
I Can See Clearly Now	JOHNNY NASH
Try Jah Love	THIRD WORLD
Breakin' Away	BALANCE
Key Largo	BERTIE HIGGINS
Sunshine Superman	DONOVAN
Walk Like An Egyptian	BANGLES
Baby I Love Your Way, Freebird Medley	WILL TO POWER

The domestic release from Mercury Records of **100% PURE DANCE** consists of top 90's hits, many of which crossed over between dance to Top 40. Featured are a remixed-for-the-90's version of Donna Summer's *I Feel Love* and *In De Ghetto* by Bad Yard Club (David Morales) with Crystal Waters. Here's the full line-up:

Two To Make It Right	SEDUCTION
100% Pure Love	CRYSTAL WATERS
Finally	CE CE PENISTON
Dirty Cash	STEVIE V.
In De Ghetto	BAD YARD CLUB
Energy	DEVONE
I Feel Love	DONNA SUMMER
Rhythm Of Life	OLETA ADAMS
The Love I Lost	SYBIL
Feel Like Singin'	SANDY B.
Touch Me	SANDY DENNIS
Always There	INCOGNITO

Two recent Latin releases are great to keep the rhythm going on these hot summer nights. **"CARNAVAL DEL MERENGUE '96"** and **"CARNAVAL DE LA SALSA '96"** both contain hits by the biggest and best selling artists of 1995. Both are great compilations. A sampling of tracks:

CARNAVAL DEL MERENGUE '96

El Extraterrestre ..... WILFRIDO VARGAS
Se Fue ..... RUBBY PEREZ
El Hombre Llego Parao ..... POCHI Y SU COCOBAND
Confundido ..... FERNANDITO VILLALONA
El Mujeron ..... LOS TOROS BAND
La Ventanita ..... MICKEY TAVERAS
La Loba ..... MIRIAM Y LAS CHICAS

CARNAVAL DE LA SALSA '96

No Dudes De Mi ..... FRANKIE RUIZ
Que Ganas De No Verte Nunca Mas ... INDIA
Salsa Con Coco ..... POCHI Y SU COCOBAND
Enamorame ..... TITO ROJAS
No Juegues Mas Con Mi Amor ..... EDGAR JOEL & ANTHONY COLON
Mi Nina Mimada ..... EDWIN RIVERA
Un Buen Perdedor ..... SON CAFE

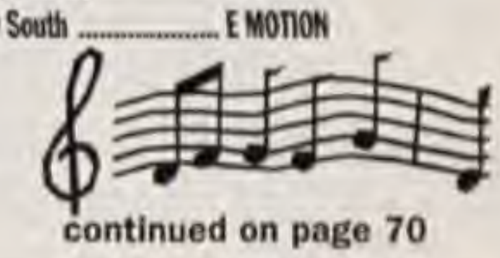
The recent release of **"DANCE NATION"** continues to gain in popularity. Featuring mostly slammin' extended club cuts on two nonstop or trackable CDs, these versions will heat up the dancefloor.

DISC 1:

Missing (Todd Terry Lite Mix) ..... EVERYTHING BUT THE GIRL
Feel Like Singing (Jazz-N-Groove Dub) ..... TAK TIX
Skyhigh (Stone & Nick's Club Mix) ..... INDIVIDUAL
Your Love (Serial Diva Paris Is Burning Dub) ..... INNER CITY
Passion (Original Mix) ..... CAT DECOR
Renegade Master (Young & Dangerous Mix) ..... WILDCHILD
Rock The Discotek (Playboys Fully Loaded Dub) RAMP
Happiness (Club Mix) ..... PIZZAMAN
Make You Whole (Lisa Marie Experience Mix) ..... ANDRONICUS
Loving You More (Alcatraz Don't Drop The Soap) BT w/ VINCENT COVELLO
Strings (Ain't What They Used To Be) ..... ASTROFARM
Imitation Of Life (Brothers In Rhythm Mix) ..... BILLIE RAY MARTIN

DISC 2:

Keep Hope Alive (There Is Hope Mix) ..... CRYSTAL METHOD
And I'm Telling You (Stonebridge Mix) ..... DONNA GILES
Just Can't Get Enough (Goodfella's Mix) ..... TRANSFORMER 2
Technocat (The Purpleizer Mix) ..... TECHNOCAT
I Believe (Rod Jerry 12"Mix) ..... HAPPY CLAPPERS
Reach (Dancin' Divas Mix) ..... JUDY CHEEKS
My House Is Your House ..... THE MONTINI
..... EXPERIENCE II
To The Beat Of The Drum(Lunch Box Remix) .. THE ETHICS
Dreams (Tony DeVit Mix) ..... QUENCH
Girls And Boys (Dancin' Divas Mix) ..... HED BOYS
Everything Starts With An E (Kinky Roland) . EZEE POSSEE
4 Da Floor (Shaka Dub) ..... AMOS
Get Into The Music (Hybrid Mix) ..... DJ's RULE
Naughty North Sexy South ..... E MOTION



continued on page 70

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MUSIC NEWS

The demand goes on for this two-CD compilation appropriately titled **"THE BEAT GOES ON"** with more ever-popular disco hits. Here's the line-up:

You Make Me Feel (Mighty Real)	SYLVESTER
Take That To The Bank	SHALAMAR
September	EARTH WIND & FIRE
Can You Feel The Force	THE REAL THING
Boogie Oogie Oogie	TASTE OF HONEY
Heaven Must Be Missing An Angel	TAVARES
Never Can Say Goodbye	GLORIA GAYNOR
I Haven't Stopped Dancing Yet	GONZALES
Come Back And Finish What You Started	GLADYS KNIGHT & THE PIPS
The Love I Lost	HAROLD MELVIN
The Soul City Walk	ARCHIE BELL AND THE DRELLS
Saturday Night	T CONNECTION
Feel The Need In Me	THE DETROIT EMERALDS
She's A Winner (Win Place Or Show)	THE INTRUDERS
Hold Back The Night	THE TRAMMPS
This Is It	MELBA MOORE
Right Back Where We Started From	MAXINE NIGHTINGALE
Ring My Bell	ANITA WARD
Car Wash	ROSE ROYCE
And The Beat Goes On	THE WHISPERS
Contact	EDWIN STARR
Ain't Gonna Bump No More (With No Big Fat Woman)	JOE TEX
Shame, Shame, Shame	SHIRLEY & COMPANY
Shake Your Body	THE JACKSONS
We Got The Funk	POSITIVE FORCE
Spanish Hustle	THE FATBACK BAND
The Groove Line	HEATWAVE
Lady Marmalade	LABELLE
Love Really Hurts Without You	BILLY OCEAN
I'm Doin' Fine Now	NEW YORK CITY
Do What You Wanna Do	T CONNECTION
Funkin' For Jamaica	TOM BROWNE
Shame	EVELYN 'CHAMPAGNE' KING
Queen Of Clubs	KC & THE SUNSHINE BAND
Rock Your Baby	GEORGE MCCRAE
Rapper's Delight	THE SUGARHILL GANG

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see page 20

40 MEGA HITS
TAKE THAT • ROBSON & JEROME • MN8
M PEOPLE • HUMAN LEAGUE • OASIS
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chart busters
BOO RADLEYS • CORONA • LIVING JOY
SCATMAN JOHN • PEREZ PRADO •
ANNIE LENNOX • LOVE CITY GROOVE
SCARLET • STONE ROSES • R. KELLY
MICHELLE GAYLE • THE OUTHERE BROS
BOBBY BROWN • NICKI FRENCH • STRIKE
(MC SAR &) THE REAL MCCOY • AND MANY MORE

Playing the top of the charts is exactly what you'd be doing by playing this two-CD dance compilation. An earlier release **"CHART BUSTERS"** is one you don't want to miss. It offers over 30 Top 10 club hits that fill the dancefloor! The tracks are:

Back For Good	TAKE THAT
Unchained Melody	ROBSON & JEROME
No More I Love You's	ANNIE LENNOX
Independent Love Song	SCARLET
A Girl Like You	EDWYN COLLINS
Right In The Night	JAM & SPOON
Baby Baby	CORONA
Scatman	SCATMAN JOHN
Total Eclipse Of The Heart	NICKI FRENCH
U Sure Do	STRIKE
Tell Me When	HUMAN LEAGUE
Wake Up Boo	THE BOO RADLEYS
Some Might Say	OASIS
Waking Up	ELASTICA
Fools Gold '95	STONE ROSES
In Beetweener	SLEEPER
Guaglione	PEREZ PRADO
Reach Up (Papa's Got A Brand New Pig Bag)	PERFECTO ALLSTARZ
Open Your Heart	M PEOPLE
Love City Groove	LOVE CITY GROOVE
I've Got A Little Something	MN8
Two Can Play That Game	BOBBY BROWN
Dreamer	LIVIN' JOY
Don't Stop (Wiggle Wiggle)	THE OUTHERE BROTHERS
Here Comes The Hotstepper	INI KAMOZE
It's In His Kiss	KIKITUP
Let's Get It On	SHABBA RANKS
Run Away	REAL McCOY
Set You Free	N-TRANCE
Bump 'N' Grind	R. KELLY
Cotton EyeD Joe	REDNEX
Hands Up! Hands Up!	ZIG & ZAG
Surrender Your Love	NIGHTCRAWLERS
Not Over Yet	GRACE
Always Something There To Remind Me	TIN TIN OUT w/ ESPIRITU
The First The Last Eternity	SNAP
Any Time You Need A Friend	NEW JERSEY GOSPEL CHOIR
Freedom	MICHELLE GAYLE
Your Loving Arms	BILLY RAY MARTIN
White Cliffs Of Dover	ROBSON & JEROME

The **DIVAS OF DANCE Vols. 1, 2, & 3,** from DCC Compact Classics, is packed with virtually all club versions. Twenty-three were *Billboard* Top 10 club hits,15 of which hit No. 1. Here's just a sample:

DIVAS OF DANCE Vol.1

Takin' Over	C+C MUSIC FACTORY w/ MARTHA WASH
Where Love Lives	ALISON LIMERICK
If You Want My Love (Here It Is)	COVER GIRLS
Tell Me Why	EXPOSE

DIVAS OF DANCE Vol.2

Love You All My Lifetime	CHAKA KHAN
Another Sleepless Night	SHAWN CHRISTOPHER
1-2-3	CHIMES w/ PAULINE HENRY
Your Love Keeps Working On Me	JODY WATLEY

DIVAS OF DANCE Vol.3

Strike It Up	BLACK BOX w/ MARTHA WASH
Take Me Back To Love Again	KATHY SLEDGE
Faith (In The Power Of Love)	ROZALLA
Luv 4 Luv (Stone's Club Mix)	ROBIN S.
Save Me (Extended Mix)	LISA FISHER
You Make Me Feel Mighty Real	SANDRA BERNHARD

Continued on page 72

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ANTHEMS Vol. 2 is out and featuring more classic tracks to rock the house. With a combination of soft and driving rock, this second volume serves up 38 more great classics on two CDs. Here we go:

Here I Go Again ..... WHITESNAKE
Bad Case Of Loving You (Doctor, Doctor) ..... ROBERT PALMER
Gimme All Your Lovin' ..... ZZ TOP
The Heat Is On ..... GLENN FREY
Every Rose Has Its Thorn ..... POISON
American Pie (Part 1) ..... DON MCLEAN
Walking In Memphis ..... MARC COHN
China In Your Hand ..... T'PAU
Saturday Night It's Alright For Fighting ..... ELTON JOHN
Life's Been Good ..... JOE WALSH
Cold As Ice ..... FOREIGNER
Everything About You ..... UGLY KID JOE
From Out Of Nowhere ..... FAITH NO MORE
Motorcycle Emptiness ..... MANIC STREET PREACHERS
Temple Of Love ..... SISTERS OF MERCY
Better Days ..... GUN
Caught By The Fuzz ..... SUPERGRASS
Girl You'll Be A Woman Soon ..... URGE OVERKILL
How Soon Is Now? ..... THE SMITHS
Heat Of The Moment ..... ASIA
Kayleigh ..... MARILLION
Keep On Loving You ..... REO SPEEDWAGON
Dream Weaver ..... GARY WRIGHT
Oliver's Army ..... ELVIS COSTELLO
She Sells Sanctuary ..... THE CULT
The Spirit Of Radio ..... RUSH
I Surrender ..... RAINBOW
The Ace Of Spades ..... MOTORHEAD
Paranoid ..... BLACK SABBATH
Elected ..... ALICE COOPER
Black Night ..... DEEP PURPLE
Born To Be Wild ..... STEPPENWOLF
Sweet Home Alabama ..... LYNYRD SKYNYRD
Jessica ..... ALLMAN BROTHERS
Run Run Run ..... JO JO GUNNE
20th Century Boy ..... T REX
You Really Got Me ..... THE KINKS
Little Wing ..... JIMI HENDRIX

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Packed with favored dance tracks from the United Kingdom that have made their mark in the United States, **TWELVE** is a two-CD set of 12-inch club versions. Each CD plays nonstop or can be cleanly tracked to individual cuts. The tracks are:

Return Of The Mack (C&J Street Mix) ..... MARK MORRISON
Movin On Up (On The Right Side) (Full Crew / Wayne Lawes Remix) ..... BEVERLY KNIGHT
Missing (Todd Terry Club Mix) ..... EVERYTHING BUT THE GIRL
Let's Push It (Evolution Club Mix) ..... NIGHTCRAWLERS
And I'm Telling You I'm Not Going (Stonebridge Mix) ..... DONNA GILES
Got Myself Together (Hustlers Convention Club Mix) ..... KENNY DOPE w/ THE BUCKETHEADS
Electronic Pleasure (Bagheads Remix) ..... N-TRANCE
Itchycoo Park (Morales Classic Club Mix) ..... M PEOPLE
I Believe (12" Master Mix) ..... HAPPY CLAPPERS
Hideaway (Deep Dish Mix) ..... DE'LACY
Everybody Be Somebody (Jules & Skins Vocal Mix) ..... RUFFNECK w/ YAVAHN
I Luv U Baby (Dancing Divaz Club Mix) ..... THE ORIGINAL
Your Love (Serial Diva Paris Is Burning Club Mix) ..... INNER CITY
U Sure Do (Guest List Mix) ..... STRIKE
Not Over Yet (Perfecto Mix) ..... GRACE
Passion (Original 12" Mix) ..... GAT DECOR
Be As One (12" Mix) ..... SASHA & MARIA
Satellite (Transformer Vocal) ..... THE BELOVED
Packet Of Peace (Prankster Acid Sound System Mix) ..... LIONROCK
Hypnotizin' (96 Remix) ..... WINX
Your Lovin Arms (Brothers In Rhythm Club Mix) ..... BILLY RAY MARTIN
Loving You More (BT's Primordial Sound 12" Vocal) ..... BT w/ VICENTO COVELLO
Skin On Skin (Orange Mix) ..... GRACE
Landslide (Original 12" Mix) ..... HARMONIX
Reach Up (Papa's Got A Brand New Pig Bag) (Perfecto Remix) ..... PERFECTO ALLSTARZ
Domination (Mururoa Mix) ..... WAY OUT WEST
Always Something There To Remind Me (Original 12" Mix) ..... TIN TIN OUT w/ ESPIRITU
Sing It (The Hallelujah Song) (Goodfellos Remix) ..... MOZAIC
Sex On The Streets (Red Jerry Mix) ..... PIZZAMAN
I Wanna Be A Hippy (Flamman & Abraxas Mix) ..... TECHNOHEAD
Ooh Aah...Just A Little Bit (Motiv8 Vintage Honey Mix) ..... GINA G

THE WEDDING ALBUM—ENDLESS LOVE is compiled from DJ playlists among the top all-time requested wedding songs. It goes like this:

Endless Love ..... LIONEL RICHIE & DIANA ROSS
Only You ..... THE PLATTERS
You Are My Lady ..... FREDDIE JACKSON
What A Wonderful World ..... LOUIS ARMSTRONG
Longer ..... DAN FOGELBERG
Dream About You ..... STEVIE B.
Sometimes When We Touch ..... DAN HILL
One More Try ..... TIMMY T.
My Baby Just Cares For Me ..... NINA SIMONE
Just You & Me ..... CHICAGO
Love Will Keep Us Together ..... CAPTAIN & TENNILLE
Could I Have This Dance ..... ANNE MURRAY

In the self-contained party in a CD category comes another outstanding compilation that's a dance DJ's delight. **NIGHTS IN HEAVEN—THE PARTY ANTHEMS** doesn't miss a beat in this slammin' two-CD collection of classics with some extended club versions, as follow:

It's Raining Men ..... **WEATHER GIRLS**
We Are Family (Sure Is Pure Remix) ..... **SISTER SLEDGE**
Your Love Still Brings Me To My Knees ..... **MARCIA HINES**
Can You Feel It ..... **JACKSONS**
Got To Be Real ..... **CHERYL LYNN**
Relight My Fire ..... **DAN HARTMAN**
You Make Me Feel (Mighty Real) ..... **SYLVESTER**
Disco Inferno ..... **THE TRAMMPS**
Don't Leave Me This Way (Robert Racic Mix) ..... **THELMA HOUSTON**
Pilot Error ..... **STEPHANIE MILLS**
This Time I Know It's For Real ..... **DONNA SUMMER**
I Want Your Sex ..... **GEORGE MICHAEL**
Smalltown Boy ..... **BRONSKI BEAT**
Could It Be Magic ..... **TAKE THAT**
Take A Chance ..... **ERASURE**
Venus ..... **BANANARAMA**
Relax (New York Mix) ..... **FRANKIE GOES TO HOLLYWOOD**
The Only Way Is Up (Long Version) ..... **YAZZ & THE PLASTIC POPULATION**
What Do I Have To Do ..... **KYLIE MINOGUE**
Everybody's Free (To Feel Good) ..... **ROZALLA**
I Love The Nightlife (Disco Round) ..... **ALICIA BRIDGES**
Supermodel ..... **RUPAUL**
Hey Now (Girls Just Want To Have Fun) ..... **CYNDI LAUPER**
Little Bird ..... **ANNIE LENNOX**
Losing My Mind ..... **LIZA MINNELLI**
Stand By Your Man ..... **TAMMY WYNETTE**

Compilations featured in Music News column are chosen by their success rate; most do not include record labels as they are imports or not widely distributed. For information on where you can buy these titles or for a free catalog of new releases call AVC Sebastian — music distributors specializing in various artist CDs for DJs at (201) 731-5290.

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Billy Idol
You Are My Lady
Freddie Jackson
Move This (Hit Mix)
Technotronic Featuring Ya Kid K
Heart Of Glass (Original Disco Mix)
Blondie
My Sharona
The Knack
Echo Beach
Martha & The Muffins
Surfin' USA
Beach Boys
Blueberry Hill
Fats Domino
That's Amore
Dean Martin
Daddy's Little Girl
Al Martino
Bunny Hop
Ray Anthony

Knockout Hits Volume 2

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Don McLean
Having My Baby
Paul Anka
The Tide Is High
Blondie
Ballroom Blitz
Sweet
Every Rose Has Its Thorn
Poison
Straight Up
Paula Abdul
Crush On You
Jets
Cutie Pie (Original Mix)
One Way
Walking On Sunshine
Katrina & The Waves
Real Wild Child
Iggy Pop
Wanderer
Dion & The Belmonts
Wipeout
Surfaris
Spanish Eyes
Al Martino
Volare
Dean Martin
Somewhere Over The Rainbow
Judy Garland
The Stripper
David Rose

Knockout Hits Volume 3

Spirit In The Sky
Doctor & The Medics
Bette Davis Eyes
Kim Carnes
I'll Always Love You
Taylor Dayne
Heart of Rock & Roll
Huey Lewis & The News
We Got The Beat
Go Gos
You Keep Me Hangin' On
Kim Wilde
Oh Sheila
Ready For The World
I'm Too Sexy
Right Said Fred
Mirror In The Bathroom
English Beat
Let's Dance
David Bowie
Get Up Offa That Thing
James Brown
Only You
Platters
Fun Fun Fun
Beach Boys
Lucille
Kenny Rogers
Satin Doll
Duke Ellington
Black Velvet Band
Irish Rovers

Knockout Hits Volume 4

Achy Breaky Heart
Billy Ray Cyrus
Rhinestone Cowboy
Glen Campbell
Don't It Make My Brown Eyes Blue
Crystal Gayle
Honey
Bobby Goldsboro
Okie From Muskogee
Merle Haggard
A Long Line of Love
Michael Martin Murphey
The Sweetest Thing
Juice Newton
Cadillac Ranch
Nitty Gritty Dirt Band
Through The Years
Kenny Rogers
Waltz Across Texas
Ernest Tubb
I Like Beer
Tom T. Hall
We've Got Tonight
Kenny Rogers / Sheena Easton
Young Love
Sonny James
Tempted
Marty Stuart
Tight Fittin' Jeans
Conway Twitty
I Think About It All The Time
John Berry

Knockout Hits Volume 5

I Believe
Blessid Union Of Souls
What A Wonderful World
Louis Armstrong
True Love
Glenn Frey
Raise A Little Hell
Trooper
Rocky Mountain Way
Joe Walsh
Copperhead Road
Steve Earle
Looking For A New Love
Jody Watley (Original Extended Version)
Tarzan Boy
Baltimora
Our House
Madness
At The Hop
Danny & The Juniors
Baby Love
Diana Ross & The Supremes
Rave On
Buddy Holly
Hokey Pokey
Ray Anthony
Love Is a Many Splendored Thing
Four Aces/Al Alberts
Danny Boy
John McDermott
Tea For Two Cha Cha
Warren Covington

Knockout Hits Volume 6

Mickey
Toni Basil
Missing You
John Waite
The Heat Is On
Glenn Frey
Magic Carpet Ride
Steppenwolf
Sweet Home Alabama
Lynyrd Skynyrd
Mustang Sally
Commitments
Every 1's a Winner
Hot Chocolate
You Think You're A Man (Ext. Mix)
Divine
Love Machine (Pt. 1)
Miracles
One Thing Leads to Another
The Fixx
My Special Angel
Bobby Helms
Do Wah Diddy Diddy
Manfred Mann
Johnny B. Goode
Chuck Berry
Love Letters In The Sand
Pat Boone
Anniversary Song
Al Jolson
Rockin' Around the Christmas Tree
Brenda Lee

Knockout Hits Volume 7

Years From Now
Dr. Hook
I Think We're Alone Now
Tiffany
She Drives Me Crazy
Fine Young Cannibals
Radar Love
Golden Earring
Born To Be Wild
Steppenwolf
Guitar Town
Steve Earle
I Miss You
Klymaxx
Mercedes Boy
Pebbles
Rhythm Is A Dancer (12" Mix)
Snap
Dance Hall Days
Wang Chung
Hold Me Thrill Me Kiss Me
Mel Carter
I Can't Help Myself
Four Tops
Sweet Little Sixteen
Chuck Berry
Rock Around The Clock (Studio Version)
Bill Haley & The Comets
La Raspa (Mexican Hat Dance)
Warren Covington
Auld Lang Syne
Guy Lombardo

Knockout Hits Volume 8

Whose Bed Have Your Boots Been Under
Shania Twain (Dance Mix)
Before The Next Teardrop Falls
Freddy Fender
Till I'm Too Old To Die Young
Moe Bandy
Hello Darlin'
Conway Twitty
Satin Sheets
Jeanne Pruett
I Believe In You
Don Williams
Hillbilly Rock
Marty Stuart
It's Hard To Be Humble
Mac Davis
One Step Forward
Desert Rose Band
Crazy
Patsy Cline
Bubba Shot The Jukebox
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CLASSIC TRACKS KEEP GETTING BETTER

Trendy classic tracks of the '70s and '80s are a sure way to keep your dancefloor alive, especially since the classics are most often requested. Tracks like *Relax* from Frankie Goes To Hollywood and *Wild Thing* by Tone Loc are going to be around a lot longer than... What's that new one from Pearl Jam? You need the current tracks in your arsenal but, spicing up your playlist with a hit from the past will motivate your crowd and give them a much needed fix of nostalgia.

The independent remix services have been busy producing classic issues to keep up with the demand. Now here's the latest:

THE EDGE-QUADRANT 6-11

If you're up with the Hot Tracks '80s spur service The Edge, you've used both double CD sets. Issue 2 is now out on vinyl. The Quadrant series, No. 1-5, is Edge Level 1, CD or vinyl. Quadrant series issues 6-11 is the entire Edge Level 2 CD set on six issues. What DJs enjoy about The Edge is that each track begins with a plain-Jane 32-beat intro that you can beat-mix and/or loop into from anything, as well as basic breaks in case you start to "bore your floor." The remix style Hot Tracks uses on their Edge releases keeps the vocals very close to the original, which is great for instant track recognition. If you're wondering why this issue is released on vinyl, it still outsells CDs in the remix industry by 60 percent. Tracks on the issue include: *Love Plus One*-Haircut 100, *Turning Japanese*-The Vapors, *Who Can It Be Now*-Men At Work, *Cruel Summer*-Bananarama, *Sweet Dreams*-Eurythmics, *Don't You Want Me*-Human League, *Heart Of Glass*-Blondie, *Promises Promises*-Naked Eyes, *Relax*-Frankie Goes To Hollywood, *867-5309 (Jenny)*-Tommy Tutone and more. Currently, issue No. 1 on CD is out of print, however issue No. 2 is available with the tracks mentioned above.

LOOKING BACK ISSUE #3

Looking Back is the most recent spur service from Ultimix focusing on '70s and '80s. Judging by sales, this is the most popular new retro service. In fact, issue No. 1, which I reviewed less than eight months ago, is now nearing extinction — act fast for these issues! Looking Back issue No. 3 follows the same remixing style as the first two issues: simple remixing with heavy back beats, samples, stutter effects and breaks to thrill any crowd. Tracks on issue No. 3 include: *Jam On It*-Newcleus, *Baby Don't Go*-FFWD, *Wild Thing*-Tone Loc (with a heavy bassline and stutter effects), *No Parking On The Dancefloor*-Midnight Star, an eight-minute medley of *The Men All Pause* mixed with *Meeting In The Ladies Room* by Klymaxx, also *Give it All You Got*-Afro-rican, *Let It Whip*-Dazz Band and my favorite on the issue *The Show*-Doug E. Fresh which is sure to please. No. 3 is available on two records or one CD and, like all remixes, each track follows the 32-beat intro pattern and breaks for easy gettin' in and out.

THE BEST OF CLUB CLASSICS

X-Mix's huge four-record, two-CD set, is still available with fantastic '80s medleys, and tons of tracks like *The Power* and *Pump Up The Volume*. There's also PowerHouse's '80s spur **Resurection** on one CD, with tracks like: *Our House*-Madness, *Safety Dance*-Men Without Hats, *I Know What Boys Like*-The Waitresses, and *Everyday is Halloween*-Ministry, to name a few. For more '80s check out Hot Tracks' **Very Best Of Issue No. 5**. Available as three records and one CD with tracks

by Shawn Miller

such as: *Two Of Hearts*-Stacy Q, *Always On My Mind*-Pet Shop Boys, *Groove Is in The Heart*-Deee Lite, *Boom Boom (Back To My Room)*-Paul Lekakis, and more. But the retro train doesn't stop there. Megajam has released several CD and vinyl issues of **Megamixes** from the '70s and '80s. Freestyle hits, as well as Old School, Party tracks, Miami Bass and Hip Hop, are a few of the music styles this service has jammed into the tightest 14-plus minute medleys and megamixes. If you need more, Wicked Mix has over a dozen issues of Old School remixes on vinyl and CD. Don't forget the two-disc monster compilation of '70s and '80s on two CDs from PowerHouse known as **The Best Of Club Classics Volumes 1-5**.

Tired of blasting from the past? Here's the latest rush of current tracks...

FUNKYMIX ISSUE 24

This three-record, one-CD blockbuster is compiled with some of the hottest rap and urban tracks out there. It will be shipping by the time you read this. Here's the playlist: *You're The One*-SWV, *Nasty Dancer*-Kilo, *Let Me Clear My Throat*-DJ Kool, *Touch Me Tease Me*-Case, *Doin' It*-LL Cool J, *C'mon N' Ride It*-Quad City DJs, *Keep On Keepin' On*-Mc Lyte, *One For The Money*-Horace Brown, *Woo Hah! Got You All In Check*-Busta Rhymes, *I Like*-Montell Jordan, *Sardines*-The Junkyard Band, and the classic of classics, *Friends* by Whodini.

X-MIX DANCE SERIES #33

This is X-Mix's dance issue No. 33 pressed as three records and one CD. This service split its main service last year into two music genres so they can target the music to the specific music-style DJ rather than mixing dance, rap, R&B and reggae on one service. Their latest issue contains: *Your Loving Arms*-Billie Ray Martin, *The New Anthem*-N Joi, *One More Try*-Kristine W., *Release Me*-Angelina, *You Don't Have To Worry*-Rhythmcentric, *The Lover That You Are*-Pulse, *Wrong*-Everything But The Girl, *Feels So Good*-Lina Santiago, *Spring Love*-Stevie B and a house medley containing *That Sound*-Express 2, *The Strings*-MBS, and *Espirit*-Sueno Ibiza. Except for the medley, each track is completely separate of the other, with the standard 32-beat intro and at least one break. If you spin urban tracks, X-Mix has recently released their **Most Wanted** issue. This three-record, one-CD set is a compilation of the best remixes from the Urban Series in 1995. Tracks on this issue are heavily remixed and will have your crowd begging for more. You'll find excellent production on remixes like *Summertime* by Jazzy Jeff

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& The Fresh Prince, with splashes of retro "summertime" tracks mixed in, along with a groovin' bassline. As well as, *Every Little Thing I Do*-Soul For Real with a reggae intro and a slammin' beat to fill even the largest floor. This is an issue that is absolutely not to be missed for urban crowds.

DISCOTECH ISSUE #40

A new three-record, one-CD issue with the latest dance tracks from Lonnie Gordon, Gloria Estefan, JK, Jocelyn Enriquez, 20 Fingers, Cartouche and more. And for the NRG crowd,

ROADKILL ISSUE #2-14

This three-record, one-CD issue comes with tracks from 4 Hero, The Trinity, Black Magic, Butcher, Sunscreem, Babble, and much more.

That should keep you busy, until next time!

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MUSIC IS HIS LANGUAGE

DJ "K" of LA doesn't speak English, but his talent as a mixer speaks volumes. "K" recently won back-to-back Spin-offs, sponsored by Gemini Sound Products, at West L.A. Music and Guitar Center.

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Looking Back

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I.O.U. - FREEZE
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"SMOKIN' !"

LOOK OUT WORLD... HERE COME THE "SMOKIN' ARMADILLOS!"

I recently had a chance to see Smokin' Armadillos live and for as long as I've been around country music, I've never seen a young group with so much entertainment skill. Their superior music, stage presence, and choreography could make most big-name artists envious. The women in the audience swooned while this young, good looking group worked the stage. Crowds want more than just good country music and the Armadillos give it to them. They interact with each other and the audience and endear themselves to all who are lucky enough to get a seat at one of their shows.

Their song *I'm a Cowboy* continues to be very popular in most dance clubs and *Let Your Heart Lead Your Mind* is high on the video play list. Their new release *Thump Factor* should make it a triple play for this band and get them the attention they deserve.

Next time, I'll share a few secrets on how to pick the songs for your country dancers — it's easier than you think!

For a copy of the dance "Honky Tonk Dance Machine" or "Swing City Jive" contact "Hillbilly" Rick at R2 Box 150 A, Haubstadt, Ind. 47639, 812-867-3401, fax 812-867-1082, AOL: HILLBILLYR

by "Hillbilly" Rick Meyer

Linda Meyer (Mrs. Hillbilly Rick) with "Smokin' Armadillos:" Josh, Scott and Aaron!

"PROGRESSIVE COWBOY"

(AKA: KOOL DANCE)

Music : "I'm A Cowboy" by the Smokin' Armadillos

Choreographed by: Curtiss "Hoss" Marting, Florida 407-892-6900

Heel- Toe Touches & Step Slides

1 - 2 Tap right heel forward 45 degrees right, touch right toe beside left foot

3 - 4 Step to right with right (big step), slide left toe over next to right foot

5 - 6 Tap left heel forward 45 degrees left, touch left toe beside right foot

7 - 8 Step to left with left (big step), slide right toe over next to left foot

Heel- Toe Touches & Step Slides - Again

1 - 2 Tap right heel forward 45 degrees right, touch right toe beside left foot

3 - 4 Step to right with right (big step), slide left toe over next to right foot

5 - 6 Tap left heel forward 45 degrees left, touch left toe beside right foot

7 - 8 Step to left with left (big step), slide right toe over next to left foot

Hip Bumps

1 - 4 Bump hips to the right twice, bump hips to the left twice

5 - 8 Bump hips backward twice, bump hips forward twice

Hip bumps, walk, heel tap and toe touch

1 - 2 Two hip bumps any way you want!

3 - 6 Step forward right, left, right, left

7 - 8 Tap right heel forward, touch right toe back

1/4 Turn, Touch & Cross Jazz Box, Jump Forward

1 - 2 Step forward right while making a 1/4 turn right (CW), touch left toe out to left side

3 - 4 Cross step left over right, touch right out to right side

5 - 6 Cross step right over left, step back on left

7 - 8 Step right beside left, and jump forward with both feet (weight on left)

Begin again!

Mobile Beat DJ Show & Conference
LAS VEGAS
1 • 9 • 9 • 7

VEGAS

JANUARY 5-7

see page 20

WINNER

AT CDMS

Congratulations to "LenDog" who won the DJ mix-off in Nashville during CDMS (April 8-11, 1996). "LenDog" reminded me of a NASA space shuttle pilot. He started with a great take off, circled the moon and stars a few times, and then brought us through the atmosphere for a safe landing. If you'd like to catch him in action, visit "Rockabilly's" in Las Vegas! - "Hillbilly" Rick.

COUNTRY CLUB CHART

1.	My Maria	Brooks & Dunn	Arista
2.	No News	LoneStar	BNA
3.	You Win My Love	Shania Twain	Mercury
4.	The Change	Garth Brooks	Capitol
5.	Does That Blue Moon Ever Shine On You	Toby Keith	A&M
6.	Picture Perfect	The Sky Kings	Warner
7.	Time Marches On	Tracy Lawrence	Atlantic
8.	Treat Her Right	Sawyer Brown	Curb
9.	C-O-U-N-T-R-Y	Joe Diffie	Epic
10.	Almost A Memory Now	Blackhawk	Arista
11.	Honky Tonkin's What I Do Best	Marty Stuart & Travis Tritt	MCA
12.	Let Your Heart Lead Your Mind	Smokin' Armadillos	Curb
13.	All I Want	Tim McGraw	Curb
14.	Daddy's Money	Ricochet	Columbia
15.	Not That Different	Collin Raye	Epic
16.	My Heart Wasn't In It	Ronna Reeves	River North
17.	Magic Town	Marty Stuart	Nashville C.O.C.
18.	Ripples	4 Runner	Polydor
19.	Thinkin' Strait	Rich McCready	Magnatone
20.	She Never Looks Back	Doug Supernaw	Giant
21.	Ten Thousand Angels	Mindy Mccready	BNA
22.	Workin' It Out	Daryle Singletary	Giant
23.	I'm Not Supposed To Love You Anymore	Bryan White	Asylum
24.	There's A Girl In Texas	Trace Adkins	Capitol
25.	All You Ever Do Is Bring Me Down	The Mavericks	MCA

This chart represents the most-played country music videos during the previous month as reported by country dance club programmers and mobile music DJ services nationwide.
Courtesy Wolfram Video Inc.

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WHAT? ME ADVERTISE?

by Blaine Greenfield

While advertising is no substitute for an on-going selling effort, when done effectively, it will make prospects more receptive to your DJ or karaoke service and even motivate them to contact you.

Assuming you have already determined your target market and analyzed your competitive conditions, you are well on your way to developing a successful ad campaign.

YOUR ADVERTISING BASE

The best and simplest approach is to begin with the 5 "W"s:

- Why are you advertising? (Are you looking to increase sales, introduce a new service, or establish a presence?)
- Who are your most qualified customers and prospects?
- What specifically are you selling?
- Where, in terms of media, will you place your advertising?
- When is the best time to advertise?

and of course, the bonus question...

- How will you accomplish all the above?

Blaine's Bullet - Truth in advertising

To determine if an advertising salesperson is telling you the truth, ask them for the names and phone numbers of five businesses that have advertised with them over the past year. I suggest you ask for five references as folks can find three readily available but may find it difficult to come up with a fourth or fifth. Call at least two of these firms and ask how their advertising worked and if the salesperson delivered as promised. Ad sales people can come across as very persuasive. When it doesn't work out, it's our dollars that are wasted.

TO GET YOU THINKING

An effective campaign is built around a mix of activities. Among the possibilities: paid advertising, direct mail, public relations, telemarketing, one-on-one selling, sales promotions, and specialty advertising.

To determine the right mix for your business you must first establish your budget. You have four options:

1. **Percent of sales.** Determine your anticipated or desired sales, and treat advertising and promotion as a fixed expense (i.e. 10 percent). This way, your advertising budget will automatically increase with sales. ***Whatever you do, don't cut advertising budgets in response to short-term slumps in sales, this will only accelerate such a slump.*** This method is inflexible.
2. **Flat dollar.** This is also known as the "left-over budget" as you add all your other expenses together and allocate what's left to advertising. It is not a very well thought out method, yet it seems the most popular one for DJs.
3. **Project-by-project.** This is really no budget at all as it lets you allocate any amount of ad dollars to projects at random. Its one advantage is its great flexibility. But it only works when used to supplement an ongoing budget such as percent-of-sales.
4. **Flexible.** You set a limit based on your experience or industry standards. Then increase your limit, on a project basis, taking advantage of new opportunities. Smart DJ firms use this approach in conjunction with the percent-of-sales or flat dollar budgets.

YOUR GOALS

Now that you have a budget, determine what you wish to accomplish with your advertising and promotional efforts.

Do you want to...

- Penetrate specialized markets? (i.e. Bar Mitzvahs or weddings)
- Increase business from established customers?
- Enhance your company's image?
- Expand into new geographic areas?
- Build greater awareness to your DJ service?
- Announce something new you are offering?
- Show support of community projects for public relations value?

With a clear idea of what you want your advertising to accomplish, and who you want it to reach, you'll be better equipped to actually get the message out. While you may decide to design your own print ads or sales pieces, it is essential to note that this is where you might want to use the services of an outsider, such as an ad agency, graphic service or media representative. ***A poorly designed ad will not only waste your money, but can also have a negative effect on your business.***

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Blaine Greenfield is head of Blaine Greenfield Associates and a professor at Bucks Community College. He is available as a consultant, trainer, and speaker. He will answer all requests for information written to: 283 Bolton Road, East Windsor, N.J. 08520; or call (609) 443-3781, fax: (609) 426-0246, or e-mail; Greenfield@bucks.edu.

SECOND CONTEST WINNER ANNOUNCED

Speaking of ads, I was really impressed with this one from Donnie and Amy Garcia of Platinum Music Productions in Dripping Springs, Texas. The Garcias report the ad, which runs in a local wedding planner, brings in five to seven responses per week, resulting in bookings that greatly outweigh the cost of the ad. Good job! To enter the contest, send me a copy of what you consider to be the most effective ad you have ever ran. (Sales letters also count.) If possible, include the type of media, (newspaper, yellow pages, direct mail, etc.) where the ad appeared and the results from running the ad. Make sure you include your name, address and phone number. (Please mail your entries as faxes do not come through clearly).

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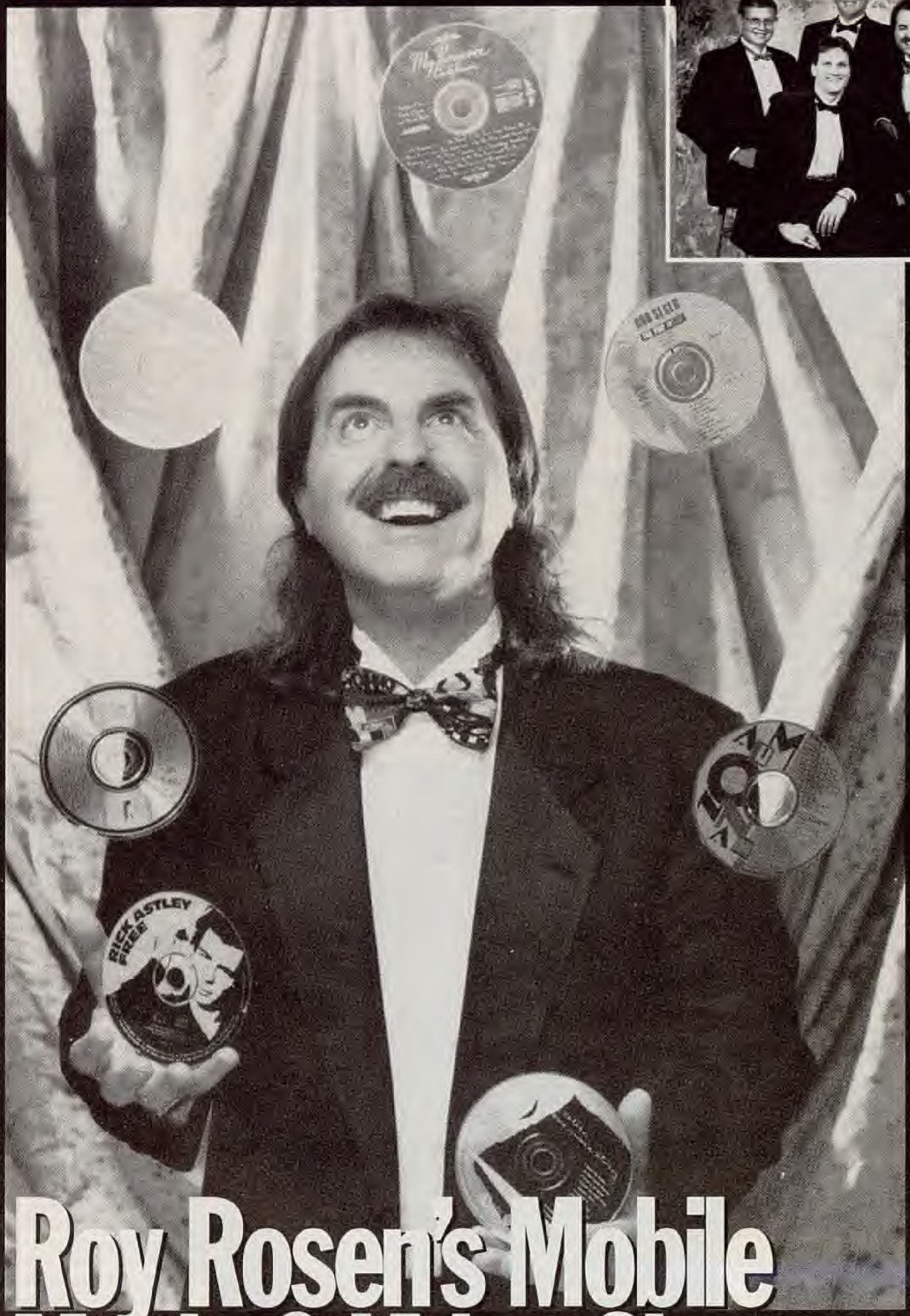
In Search of...

Roy Rosen and his gang: (l-r, clockwise) Mike Bell, Jim Reary, Roy Rosen, Matt Carter, Henry Tyree, Klint Ford, Dan Rice, and Tommy Owen (not shown).



Roy Rosen's Mobile Music & Video Shows

This issue's In Search Of... spotlights Roy Rosen, of Roy Rosen's Mobile Music & Video Shows, in Matthews, N.C. Like many mobiles, Roy started out as a radio DJ. In our interview, he tells how he made the move to mobile and shares a few tips on how to build a mobile super system.

MB: How did you get started as a DJ?

RR: I started my radio DJ career in 1971 when I was 16 years old after a friend and I visited a radio station (WIST). I was amazed when I heard all the people calling in. I think that's when the bug hit me. About six months later I was broadcasting from the very same station, doing Sunday mornings, 6-8 a.m. — it was a start!

MB: Radio DJs generally live a nomadic lifestyle. Has radio kept you on the move and are you still on the air?

RR: My radio career spanned 25 years. I spent most of that time in the Charlotte, N.C. area. After WIST, I moved to BIG WAYS. In 1974 I went to work for WOLF in Syracuse, N.Y. I went on to work at several other stations and retired in 1995 from WTDR, a country station in Charlotte.

MB: How long have you operated a mobile service?

RR: I started my Mobile DJ business in 1975, which makes it 21 years.

MB: Tell me about your business and the DJs who work with you.

RR: I have eight very professional guys working for the company. I treat them as sub-contractors, as five of them own their equipment outright. I own three other units. All of the DJs have other full-time employment throughout the week.

MB: Do you still book yourself for jobs, or have you become a desk jockey?

RR: I am still very active DJing almost 50 weekends a year. I'm also in the office everyday from 10 a.m. to 5 p.m. In addition, my company has an equipment rental division, which I run.

MB: Do you send your DJs out solo or team them up?

RR: In almost all cases, I send a single DJ to a job. Once in awhile, when a client requests me for a wedding and jobs overlap, we will have two DJs on one job.

MB: How long does it take you to set up?

RR: When we use our regular system with lighting, it takes about an hour. When we set up our full show with video and karaoke, it can take three of us two hours.

MB: What influences your decision-making when purchasing sound and light gear?

RR: I want to have the best equipment I can afford. I don't want anything to malfunction in the middle of a performance. I also want to use top-of-the-line, industry-standard equipment that the public can somewhat identify with. I want a lot of flash and excitement when it comes to lighting. I buy most of my equipment locally.

MB: What do you look at first in equipment?

RR: I look at price, however, I think reputation is also very important. I use all Crown power amps, and Rane equalizers because they have proven themselves reliable. I use a Rane mixing board, which I like because it has slide pots like in radio control rooms. I also like equipment that can easily be serviced locally.

MB: Do you use your whole lighting rig in all the events you do?

RR: Most of our units do general lighting packages with par lights and a mirror ball. When space and electrical requirements allow it, my clients generally get our large lighting truss. We also set it up almost all the time for large events or in large rooms. If a client sees the large system at an event and one of my other guys is working it, we will accommodate their wishes.

MB: Do you charge extra for lighting and karaoke?

RR: We do not charge extra for lighting truss, however, we do consider our karaoke and video systems an option. It takes considerable more time to work the audience with karaoke and our video system involves a lot more setup time and includes a VDJ to operate the system.

ROSEN'S GEAR

Sound

JBL 18-inch sub cabinets • Audio Centron 15" cabinets w/ horns
Rane mixer • SL1200 MK2 turntables • SL1300 Technics CD players
Tascam 112 cassette deck • Furman light fixture w/ volt meter
Rane EQ • Audio Technica headset wireless mic
Telex hand-held wireless mic • Crown Power base 2 amp • Crown 2400 amp

Lighting

Par 56 cans • Roboscan 812s • Torpedo • Orca • Starflash
Omnivision panic light • Ness 200-watt strobes
Mark 12 beacons • Helicopters
20-inch mirror ball w/ pinspots • Magnum pro 2000 fogger
Altman Dyna spot • Ness F-150 fogger/Martin Jr. fogger
and... full stage video setup with a JBL projection TV, 32-inch monitor, two 13-inch monitors, a full video production center, a 10' x 10' screen, karaoke with a Pioneer 12-inch laser catalog, and two Audio Technica wireless mic systems.

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CD&g Library

by Bob Glazier

Once upon a time, in a galaxy far, far away, purchasing karaoke software was as easy as buying a typical "various-artists" CD. Each disc contained a dozen or more titles and the driving force was the number of songs you knew you would use.

Pioneer was the predominant laser disc label. DKKaraoke had the best selection of CDGs, and if you wanted to add country to your library, you bought Nikkodo.

Well that was then, and this is now. There are now more than 25 different manufacturers of CDGs and close to 20 LD labels. If you are just starting in karaoke, you've got your work cut out for you.

WHAT'S IT GOING TO COST?

Before you can purchase your first disc, it's a good idea to get a handle on what you can spend. Assuming you'll need a minimum of 1,000 songs (to be competitive), and each CDG contains between 10 and 20 tracks and costs from $10 to $35, you'll need somewhere between $500 and $3,500 to bankroll a library of 5-inch discs.

LDs have anywhere from 12 to 28 tracks and range from $20 to $125. As you can see, there is a huge canyon between low-end and high-end and, unlike other products, the cost does not always reflect the quality of the disc.

GROUNDWORK

The first thing you want to do is contact a distributor of karaoke software. Several major distributors advertise in *Mobile Beat* and most have a toll-free number. Call and request a catalog. Ask them if

INTRODUCING

ENCORE

The highest quality "core" CD+G karaoke library that keeps them asking for more!

You've been asking for it and **DKKaraoke** - *manufacturer of the absolute best karaoke software* - now has it!

ENCORE - an all-inclusive, Starter Set and Add-On collection of essential karaoke favorites that are the "core" of any Karaoke Jockey's library!

The same ***high quality*** and ***excellence*** that **DKKaraoke** has built its reputation on in the past continues with this very affordable "starter kit". If you are a first time Karaoke Jockey, a D.J. who is expanding your services, or you just want to replace your bulky Laser Discs with CD+Graphics discs, **DKKaraoke's ENCORE** series is for you!

- **ENCORE #1** - 25 CD+G discs/15 songs per disc - Purchased as a set, these 375 songs represent the most requested karaoke songs.
- **ENCORE #2** - 10 CD+G discs/15 songs per disc - Purchased as a set, these 150 additional karaoke favorites complement **ENCORE #1**.

Both **ENCORE #1** and **ENCORE #2** are packaged in the newly popular, lightweight zippered binders with extra insert pages for future purchases.

And when you purchase **ENCORE #1**, you get a ***Promotional Start-Up Kit free*** with your purchase! This kit includes song menus, sign-up sheets, pencils, and a golf shirt - all you need to get started on your next karaoke gig!

Unlike other "core" collections, this is the definitive one from **DKKaraoke**, featuring a wide range of popular songs, easy to read lyric scrolling on the screen, melody lines for first time karaoke singers, and state-of the-art studio recordings (not synthesized midi tracks) as close to the original artist's release as possible!

So when you're looking for **high quality, great song selection**, and a **guaranteed good time** on your next karaoke gig, let your customers (and you!) take a bow with **DKKaraoke's ENCORE** - and watch the fun begin!

Experience the undisputed highest quality in the industry!

DKKaraoke
Quality that keeps them asking for more!

CALL 1 - 800 - USA - SONG
For a list of authorized DK Distributors

Back Again!

HEY- EASY TO FOLLOW LYRICS AND MELODY LINE!
ENCORE! ENCORE!
WOW! SOUNDS JUST LIKE THE RECORDING! NO SYNTHESIZED STUFF!
CAN I SING NEXT?
GREAT SONG SELECTION!
COOL.. THEY HA ALL MY FAVORITE SONGS!
Lyrics come up on the screen in whi and change color when it's time to sing them

DKKaraoke introduces
APPLAUSE & PREMIERE!

When you want to expand your karaoke collection, the following Add-On compilation series will complement your DKKaraoke ENCORE library!

APPLAUSE - 65 CD+G Add-On discs/15 songs per disc - Purchased separately by disc, these 975 popular songs are compiled by category featuring Country, Rock 'n Roll, R & B, Soul, Pop, Dance, Folk, Children's, Standards, & Show Tunes.

PREMIERE - 3 CD+G Add-On discs/15 songs per disc - Purchased separately by disc, these 45 songs have ***never been released on disc by DKKaraoke until now!*** They can easily Add-On to your current DKG library or to **DKKaraoke's ENCORE** or **APPLAUSE** series. *Look for a new release each month!*

So when you're looking for **high quality, great song selection**, and a **guaranteed good time** on your next karaoke gig, let your customers (and you!) take a bow with **DKKaraoke's ENCORE, APPLAUSE & PREMIERE** series - and watch the fun begin!

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St★rDisc

CD SC 8252

Symphony Of Destruction	Megadeth	1
Enter Sandman	Metallica	2
Back In Black	AC/DC	3
Iron Man	Black Sabbath	4
Photograph	Def Leppard	5
Run To The Hills	Iron Maiden	6
Sweet Child O'Mine	Guns N' Roses	7
You've Got Another Thing Comin'	Judas Priest	8
Burning Like A Flame	Dokken	9
Silent Lucidity	Queensryche	10
Dr. Feelgood	Motley Crue	11
18 And Life	Skid Row	12
Crazy Train	Osbourne, Ozzy	13
Cum On Feel The Noize	Quiet Riot	14
Rock You Like A Hurricane	Scorpions	15

CD SC 8262

Walk Through This World With Me	Jones, G.	1
Don't Let Me Cross Over	Butler, Carl	2
A Little Bitty Tear	Ives, Burl	3
The Cattle Call	Arnold, Eddy	4
I Ain't Never	Pierce, Wess	5
Under Your Spell Again	Owens, Buck	6
You're The Only World I Know	James, Sonny	7
Don't Take Your Guns To Town	Cash, Johnny	8
Yesterday When I Was Young	Clark, Roy	9
I Don't Wanna Play House	Wynette, Tammy	10
Slow Hand	Twitty, Conway	11
Jackson	Cash, J. & Carter J.	12
It's A Cheating Situation	Randy, Moe	13
I'd Be A Legend In My Time	Millsap, Ronnie	14
Do You Know You Are My Sunshine	Statler Bros.	15

CD SD 0026

Because You Loved Me	Dion, Celine	1
I Want To Come Over	Etheridge, Melissa	2
Sittin' Up In My Room	Brandy	3
Not Gon' Cry	Blige, Mary J.	4
I'm Getting Used To You	Selena	5
Insensitive	Arden, Jann	6
Jesus To A Child	Michael, George	7
Follow You Down	Gin Blossoms	8
Only Love	Hawkins, Sophie B.	9
Faithfully	Cetera, Peter	10
One Of Us	Osborne, Joan	11
Freeze Frame	J. Geils Band	12
The House That Jack Built	Franklin, Aretha	13
San Franciscan Nights	Eric Burden & Animals	14

CD SD 0027

Blue Clear Sky	Strait, George	1
My Maria	Brooks & Dunn	2
No One Needs To Know	Twain, Shania	3
Time Marches On	Lawrence, Tracy	4
High Lonesome Sound	Gill, Vince	5
Every Time I Get Around You	Murphy, David L.	6
A Thousand Times A Day	Loveless, Patty	7
Don't Get Me Started	Akins, Rhett	8
A Love Story In The Making	Davis, Linda	9
Daddy's Money	Ricochet	10
By My Side	Morgan, L. & Randall, J.	11
Treat Her Right	Brown, Sawyer	12
Sorry You Asked	Yoakum, Dwight	13
The Change	Brooks, Garth	14

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CD AH 1701

Danny Boy	Irish	1
Harrigan	Irish	2
I'll Take You Home Again Kathleen	Irish	3
The Irish Washerwoman	Irish	4
The Kerry Dance	Irish	5
MacNamara's Band	Irish	6
Molly Malone (Cockles And Mussels)	Irish	7
My Wild Irish Rose	Irish	8
Peg 'O My Heart	Irish	9
The Rose Of The Tralee	Irish	10
Saint Patrick's Day	Irish	11
Sweet Rosie O'Grady	Irish	12
Too Ra Loo Ra Loo Ral	Irish	13
The Unicorn	Irish	14
Wearin' Of The Green	Irish	15
When Irish Eyes Are Smiling	Irish	16
Whiskey In The Jar	Irish	17
Whistling Gypsy Rover	Irish	18
Who Threw The Overalls In	Irish	19
The Wild Rover	Irish	20

CD AH 8001

Angel Eyes	Jeff Healy Band	1
The Breakup Song	Greg Kiln Band	2
Cocaine	Clapton, Eric	3
Draggin' The Line	James, Tommy & Shondells	4
I Melt With You	Modern English	5
Long Cool Woman In Black Dress	Hollies	6
The Night Chicago Died	Paper Lace	7
Paradise By The Dashboard Lights	Meatloaf	8
Rock 'N Roll All Night	Kiss	9
Taxi	Chapin, Harry	10
What A Wonderful World	Armstrong, Louie	11
What I Like About You	Romantics	12
Why Don't We Get Drunk	Buffett, Jimmy	13
You Shock Me All Night Long	AC/DC	14

CD AH 8002

Beth	Kiss	1
Bungle In The Jungle	Tull, Jethro	2
Cat Scratch Fever	Nugent, Ted	3
Chevy Van	Jones, Sammy	4
Good Thing	Fine Young Cannibals	5
Got My Mind Set On You	Harrison, George	6
I Got You	Brown, James	7
Never Say Goodbye	Bon Jovi	8
Only Women Bleed	Cooper, Alice	9
Space Oddity	Bowie, David	10
Steal Away	Dupree, Robbie	11
Sunglasses At Night	Corey Hart	12
Talking In Your Sleep	Romantics	13
Total Eclipse Of The Heart	Tyler, Bonnie	14
Wild Wild Life	Talking Heads	15

CD AH 8421

Brick House	Commodores	1
Erotic City	Prince	2
Give It Up	KC	3
Iko Iko	Belle Stars	4
Jeopardy	Greg Kiln Band	5
Let The Music Play	Shannon	6
A Love Bizzare	Shiela E.	7
Nasty Girl	Vanity 6	8
Object Of My Desire	Starpoint	9
Raper's Delight	Sugarhill Gang	10
Rock Steady	Whispers	11
Rumours	Timex Social Club	12
Show Me	Cover Girls	13
Turn The Beat Around	Robinson, Vickie Sue	14
U Can't Touch This	MC Hammer	15

CD AH 9821

Always	Erasure	1
Come To My Window	Ethridge, Melissa	2
Don't Turn Around	Ace Of Base	3
Fantastic Voyage	Coolio	4
Games People Play	Inner Circle	5
I Want You	Roberts, Julia	6
I'll Be Loving You	Collage	7
I'll Make Love To You	Boyz II Men	8
I'll Take You There	General Public	9
It's Over Now	Cause & Effect	10
Now And Forever	Marx, Richard	11
100% Pure Love	Crystal Waters	12
Until I Fall Away	Gin Blossoms	13
When Can I See You	Babyface	14
You Mean The World To Me	Braxton, Toni	15

CD MH 0001

Walk On The Wild Side	Reed, Lou	1
Key Largo	Higgins, Bertie	2
No Matter What	Badfinger	3
Hot Rod Lincoln	Commander Cody	4
Doctor My Eyes	Browne, Jackson	5
Kokomo	Beach Boys	6
All Right Now	Free	7
Don't Dream It's Over	Crowded House	8
I Drink Alone	Thorogood, George	9
Tender Years	Cafferty, J. & Beaver Brown	10
867-5309-JENNY	Tommy Tutone	11
Tuff Enuff	Fabulous Thunderbirds	12
Carefree Highway	Lightfoot, Gordon	13
Come Dancing	Kinks	14
True	Spandeau Ballet	15
Rock Me Gently	Kim, Andy	16

CD MH 0002

Party Train	Gap Band	1
Always Something There To Remind Me	Naked Eyes	2
YMCA	Village People	3
She Blinded Me With Science	Dolby, Thomas	4
Funky Town	Lipps Inc	5
Disco Nights	GQ	6
She's A Bad Mama Jama	Carlton, Carl	7
Born To Be Alive	Hernandez, Patrick	8
Just Got Paid	Kemp, Johnny	9
It Takes Two	Rob Base & DJ EZ Rock	10
Forget Me Nots	Rushen, Patrice	11
Let's Groove	EWF	12
Take Your Time	SOS Band	13
Lovergirl	Marie, Teena	14
Physical Attraction	Madonna	15
Fascinated	Company B	16

CD MH 0003

Cab Driver	Mills Brothers	1
Chances Are	Mathis, Johnny	2
Don't Fence Me In	Crosby, Bing	3
Goodnight My Love	Belvin, Jessie	4
I Love You Truly	Martino, Al	5
It's Not For Me To Say	Mathis, Johnny	6
Last Waltz	Humperdinck, Engelbert	7
Little Green Apples	Smith, O.C.	8
Making Memories	Laine, Frankie	9
Midnight Serenade	Manilow, Barry	10
My Heart Cries For You	Mitchell, Guy	11
Old Cape Cod	Page, Patti	12
Puttin' On The Ritz	Taco	13
Spanish Eyes	Sinatra, Frank	14
Till Then	Mills Brothers	15
Twelfth Of Never	Mathis, Johnny	16

—NO COMBINING OF SPECIALS—

CALL 1-800-PRO-SING FOR CATALOG AND NEW RELEASES

they carry all the labels available in your format of choice and find out what their return policy is. Remember, karaoke discs are not recorded by the original artists; while some are of exceptional high quality, others are virtually unusable.

HIP TIP

IF YOU HAVE A LOCAL KARAOKE STORE IN YOUR AREA (LUCKY YOU!), GO IN, INTRODUCE YOURSELF AND CHECK OUT THEIR SELECTION. SUGGEST SETTING UP A BARTER OR CROSS-PROMOTION ARRANGEMENT. YOU PROMOTE THE STORE AT YOUR EVENTS, AND THEY SUPPLY YOU WITH DISCS (ON LOAN OR FOR KEEPS). WHAT BETTER WAY FOR THEM TO GET FREE ADVERTISING? IN THE REVERSE, WHEN PEOPLE GO TO THE STORE LOOKING FOR A KJ/DJ, THE STORE WOULD REFER YOU.

PRE-FAB SETS

Of particular interest to beginners are the CDG "box sets" which contain what the manufacturer defines as the core titles for any KJ. Among the best, and presently the most popular, is **The Foundation**, produced by Sound Choice. This set of 450 classics is very good and you can add new 120 song "bricks" to reinforce your library as your business grows.

"There is a huge canyon between low-end and high-end and, unlike other products, the cost does not always reflect the quality of the disc."

Equally good as a starter set is the **Encore Series** from DK. Encore #1 contains 25 discs with 375 of the most requested karaoke songs. Encore #2 compliments the set with an additional 150 songs. Both are packaged in lightweight, zippered binders.

In addition, several new box sets have been, or recently will be, introduced by other manufacturers. But beware. While a particular set may, at first glance, appear to be a very good package, the audio quality may be severely disappointing. Some of the audio tracks may even have been lifted from other manufacturer's discs. In fact, there is presently an investigation going on within the industry to verify that the material on some CDGs may actually have been lifted from Pioneer LDs. This is a new problem in the karaoke industry and I encourage all KJs to shop cautiously to avoid getting burned.

DO-IT-YOURSELF

The other option is to build your own library disc by disc, ordering by mail order or from a retail store. No one knows your clientele better than you. If the bulk of your business involves the college market, you may lean more on heavy metal, alternative and contemporary. If your jobs are more mainstream, like reunions and birthday parties, then you'll need more titles from the '50s, '60s and '70s.

If this is all a bit overwhelming, you can contact a karaoke consulting company (such as my company, Howling Hound Productions) for assistance. You are the experts when it comes to dance music, we are the experts when it comes to singing. My personal library consists of 3,300 tracks, with no duplicates. There are nine different manufacturers represented and I am constantly adding new tracks.

Ironically, while the singers seek out my newest additions, when it's their turn at the mike, they usually sing one of the old standbys. Go figure.

As Mobile Beat's karaoke editor, it's my job to keep you on top of everything that's karaoke. Help me out! If you have any interesting performance tips, karaoke horror stories, promotional ideas or new product releases—let me know! I can be contacted via e-mail at HOWLNHOUND@aol.com or via snail mail at Howling Hound Productions, 1915 S. Cabrillo Ave., San Pedro, CA 90731.

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DJ PRODUCTION DISC TOPS NEW PRODUCTS FROM SONG BROKERS

Karaoke One-Stop, Song Brokers Inc. has introduced **The DJ Box**, a four CD set of utility discs that will add new spice to any DJ or KJ presentation. Included in the set are sound effects, themes, jingles, dances, introductions, and announcements. It's everything a DJ or KJ needs to run his or her show (except for the music).

In addition, Song Brokers has added several other new karaoke product lines, some being offered for the first time.

New CDG lines include *All Hits Forever*, and *Top Hits Monthly*, which feature current chart-topping songs. In addition, three Pioneer Spanish CDGs, previously unavailable in the U.S., have been added to expand the company's Latin mix.

Finally, "*The Karaoke Catalog*" is a complete listing of all of the most popular lines of software easily personalized for any dealer to distribute to customers.

For more information on the DJ Box or any other of Song brokers products, call: 1-800-782-7793 or fax 914-345-8622.

Mobile Beat DJ Show & Conference
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see page 20

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VOL. 1 - "TOP 40"

Instrumental Track	SONG LIST - ARTIST	Vocal Track
1	REACH - GLORIA ESTEFAN	9
2	CLOSER TO FREE - THE BODEANS	10
3	BECAUSE YOU LOVED ME - CELINE DION	11
4	I'M ONLY HAPPY WHEN IT RAINS - GARBAGE	12
5	FREE AS A BIRD - THE BEATLES	13
6	ALWAYS BE MY BABY - MARIAH CAREY	14
7	COUNT ON ME - WHITNEY HOUSTON/CECE WINAN	15
8	GIVE ME ONE REASON - TRACY CHAPMAN	16

VOL. 2 - "COUNTRY"

Instrumental Track	SONG LIST - ARTIST	Vocal Track
1	MY MARIA - BROOKS & DUNN	9
2	STARTING OVER AGAIN - REBA McENTIRE	10
3	C-O-U-N-T-R-Y - JOE DIFFIE	11
4	TIME MARCHES ON - TRACY LAWRENCE	12
5	TEN THOUSAND ANGELS - MINDY McCREADY	13
6	PHONES ARE RINGING ALL OVER - MARTINA McBRIDE	14
7	LONG AS I LIVE - JOHN MICHAEL MONTGOMERY	15
8	BLUE CLEAR SKY - GEORGE STRAIT	16

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VOL 1 - SO HOT IT BURNS

1. FOXEY LADY - JIMI HENDRIX
2. I WANNA BE AROUND - TONY BENNETT
3. PIECE OF MY HEART - JANIS JOPLIN
4. BRICK IN THE WALL - BRICK IN THE WALL
5. NO MORE MR. NICE GUY - ALICE COOPER
6. PINBALL WIZARD - THE WHO
7. STAY WITH ME - ROD STEWART
8. HONKY TONK WOMEN - ROLLING STONES
9. ROADHOUSE BLUES - DOOR'S
10. TURN THE PAGE - BOB SEGER
11. SUNSHINE OF YOUR LOVE - CREAM
12. MY BABY LOVES LOVIN' - WHITE PLAINS
13. CARRY ON MY WAYWARD SON - KANSAS
14. VISION OF LOVE - MARIAH CAREY
15. PRECIOUS AND FEW - CLIMAX

VOL 2 - PLAYING WITH FIRE

1. CROSSTOWN TRAFFIC - JIMI HENDRIX
2. WISH YOU WERE HERE - PINK FLOYD
3. WAR PIGS - BLACK SABBATH
4. UNTIL YOU COME BACK TO ME - ARETHA FRANKLIN
5. CAN'T FIND MY WAY HOME - BLIND FAITH
6. HARD TO BE HUMBLE - MAC DAVIS
7. BABA O'REILLY - THE WHO
8. HEY BABY - TED NUGENT
9. HAIR OF THE DOG - NAZERETH
10. DIRTY LOVE - FRANK ZAPPA
11. OLD LOVE - ERIC CLAPTON
12. GIVE IT TO ME - J. GEILS BAND
13. PANDORA'S BOX - AEROSMITH
14. BEAUTIFUL GIRLS - VAN HALEN
15. MOVIN' ON - BAD COMPANY

VOL 3 - THIRD DEGREE BURN

1. HAVIN' A PARTY - SOUTHSIDE JOHNNY
2. LOVE IS THE DRUG - ROXY MUSIC
3. WORKIN' FOR THE WEEKEND - LOVERBOY
4. INTO THE NIGHT - BENNY MARDONIS
5. LOVE HURTS - NAZERETH
6. EVERYTHING ABOUT YOU - UGLY KID JOE
7. I LIKE DREAMIN - KENNY NOLAN
8. DON'T LET ME BE LONELY TONIGHT - JAMES TAYLOR
9. ANYTHING FOR YOUR LOVE - ERIC CLAPTON
10. IS IT MY BODY - ALICE COOPER
11. READY FOR LOVE - BAD COMPANY
12. SWEET WINE OF LOVE - ROBIN TROWER
13. COLD SHOT - STEVIE RAY VAUGHN
14. JUST WHAT THE DOCTOR ORDERED - TED NUGENT
15. I'M BAD, I'M NATIONWIDE - ZZ TOP

VOL 4 - 4Q2

1. LOVE STINKS - J. GEILS BAND
2. YOU OUGHTA KNOW - ALAINIS MARRISETTE
3. SHAKIN - EDDIE MONEY
4. DANCE THE NIGHT AWAY - VAN HALEN
5. FANTASY - MARIAH CAREY
6. CRUEL TO BE KIND - NICK LOWE
7. I'LL BE THERE FOR YOU - REMBRANDTS
8. LIGHTS - JOURNEY
9. WON'T YOU BE MY NEIGHBOR - MR. ROGERS
10. NICE N' EASY - FRANK SINATRA
11. IF YOU REALLY LOVE ME - STEVIE WONDER
12. SARA SMILE - HALL & OATES
13. SMOKING GUN - ROBERT CRAY
14. LOOK AT LITTLE SISTER - STEVIE RAY VAUGHN
15. JEALOUS AGAIN - BLACK CROWES

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YER BLUES - THE BEATLES
GOIN' UP TO THE COUNTRY - CANNED HEAT
I'M SO GLAD - CREAM
THE STORY OF MY LIFE - NEIL DIAMOND
DIRTY WATER - THE STANDELLS
YOU'RE ONLY LONELY - J.D. SOUTHERS
RUNAWAY - BON JOVI
PUSHIN' TOO HARD - THE SEEDS
LAST NIGHT I DIDN'T GET TO SLEEP AT ALL - 5TH DIMENSION
KISS ON MY LIST - HALL & OATES
TIME WON'T LET ME - THE OUTSIDERS
MR. MELODY - NATALIE COLE
LIVIN' ON THE EDGE - AEROSMITH
BONUS TRACK : ALL ALONG THE WATCHTOWER - JIMI HENDRIX

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1. LITTLE MISS LOVER - JIMI HENDRIX
2. HAPPINESS IS A WARM GUN - THE BEATLES
3. HEY LITTLE GIRL - SYNDICATE OF SOUND
4. GROOVE IS IN THE HEART - DEE-LITE
5. YOU BETTER RUN - THE RASCALS
6. I'M ON THE OUTSIDE LOOKING IN - LITTLE ANTHONY & THE IMPERIALS
7. SEVENTH SON - JOHNNY RIVERS
8. MY HEART BELONGS TO ME - BARBRA STREISAND
9. BAD LUCK - HAROLD MELVIN & THE BLUENOTES
10. YOU GOTTA FIGHT FOR YOUR RIGHT TO PARTY - BEASTIE BOYS
11. THIS SONG WILL LAST FOREVER - LOU RAWLS
12. I'M COMING HOME - CINDERELLA
13. SOUTHERN MAN - NEAL YOUNG
14. HANG ON TO YOUR LOVE - SADE
15. PARADISE CITY - GUNS & ROSES

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With shows like *Real World* and *Road Rules*, MTV has discov ered that programming that relates to the viewer, on the viewer's level, can be quite successful. Faced with different struggles each week, these shows interact with the audience as they turn everyday people into celebrities in a very natural format. If there is acting and staging going on, it's hard to see. In a similar fashion, karaoke can turn even the most average Jane or Joe Doe into a star. More importantly, it can help each of us, as DJs, hone our skills as emcees and entertainers.

The KJ/DJ team of Rob and Lisa Taylor

Some people view karaoke with too much simplicity. The host introduces, the singer sings and the format tediously repeats itself throughout the night. Others view karaoke as I do, as a springboard to get the night off to a flying start. It's a way to get to know the crowd in a very non-threatening and professional manner. You don't have to wear a chicken suit or know how to line dance. But you do have to know how to direct and control the crowd. With the trend in DJ entertainment moving more toward interactive presentations, what better place to start than with karaoke?

Karaoke is very people-intense, forcing you to be "audience friendly." As the host, you must create a comfortable environment in which people will want to sing. You'll never find yourself more vulnerable and more personal with so many different types of people, with such varied expectations. The biggest fear that people have is making a fool of themselves in public. As the presenter, you can't even begin to concern yourself with this.

The biggest fear that people have is making a fool of themselves in public. As the presenter, you can't even begin to concern yourself with this.

When the audience makes such an intense contribution to the energy of the room, strong microphone skills are necessary to direct and shape that energy. I attribute this to my own improved ad-libbing abilities. On occasion, the performers may take you and the room down a long and tangled road that would be

by **Robert Taylor**

better off not traveled. Yet that can be half of the fun and it definitely gives your talents a workout. This is what builds your abilities to improvise and enhance your presence not only as a KJ but as an emcee. Being able to interact with a different crowd of people each night is a prerequisite to hosting and entertaining with karaoke.

At weddings, Bar/Bat Mitzvahs, and most private events, there are traditions and formalities that shape the event. With karaoke, each event has a life of its own. This puts the pressure on you to take some risks and break through the walls of your audience. By mixing dance music between sets of singers, audience participation songs, and group songs, you'll take your entertainment to a "live" zone where your audience can come out of their shells. The combination of karaoke with a standard DJ presentation is possibly the best compact entertainment deal a company can provide its clients. It's a very unique interactive type of entertainment that allows you to switch back and forth whenever the room may need a mood switch or a boost of energy.

If you are not already offering karaoke as part of your DJ show, or at least as an option, give it a try. You'll find that along with giving you a new tool for reaching your audience, it will also help you develop your own skills and abilities, and that's something that will benefit you long after you hang up your headphones.

For over 10 years, Robert Taylor has operated Taylor'd Entertainment. Your comments and questions are invited. Write Robert Taylor, 9800D Topanga Canyon Blvd., Ste. 210, Chatsworth, CA 91311• 818-341-8653.

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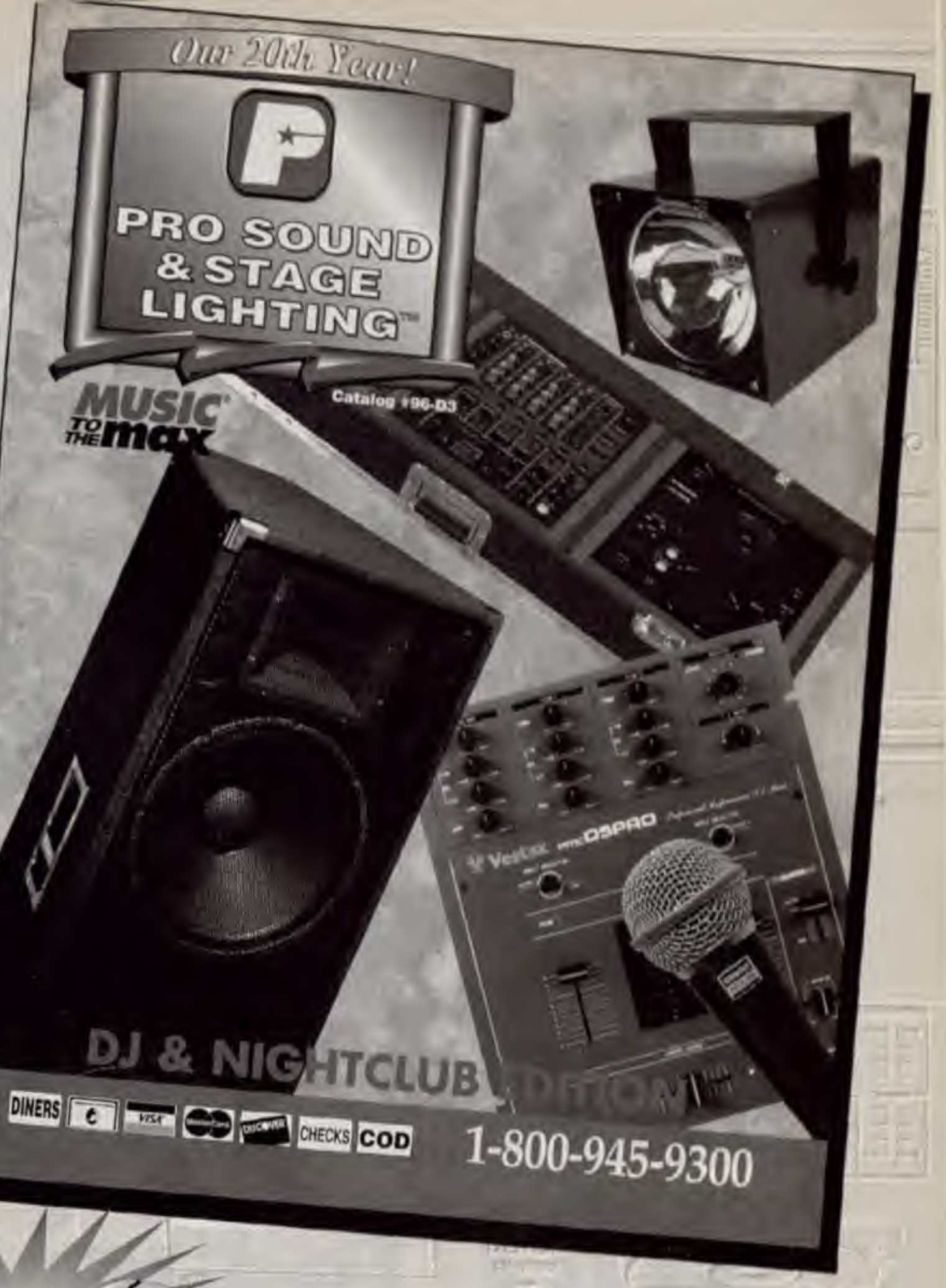

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STILL ~~tickin~~' ROCKIN' after all those years

by "Hillbilly" Rick Meyer

"Rockin' Don" Koressel, from Evansville, Ind., is like a Timex watch stuck to the business end of a steamroller. He takes a lickin' and keeps on tickin'. Koressel's typical of many DJ pioneers. A child of the fifties, he started spinning back when the average job was a birthday party that paid 30 bucks. Now, at 49, he still keeps the floor rockin' at weddings, reunions, sock hops, fund-raisers, parties and clubs. He is a DJ original, packed with insights and tips to share with both peers and novices.

Koressel started collecting 45s in 1954 when records were just 25 cents each. His music collection now consists of over 20,000 titles, half on vinyl, half on CD and cassettes. He prefers vinyl because it is so easy to cue and he very seldom plays any song at the normal speed.

Having been on the circuit for over 25 years, Koressel says one of the biggest challenges has been adapting to constant changes in music. He's seen country evolve from when all the lyrics were about lying, loving, cheating and drinking to the glamour and high energy of today's country — he prefers the new country over the old. "Today's country music," he says, "is glorified electronic showmanship. Country entertainers don't act, talk or perform like the performers

THE MUSIC OF MID-AMERICA:

Rockin' Don's all-time party favorites

Old Time Rock & Roll	Bob Seger
Mony Mony	Billy Idol
Fantastic Voyage	Lakeside
You Dropped The Bomb On Me	Gap Band
Jungle Love	Time
Devil With The Blue Dress On	Mitch Ryder
Electric Slide	Grandmaster Slice
The Wanderer	Dion & the Belmonts
Shout	Isley Brothers
Twist & Shout	Beatles

Don's all-time favorite country dance songs

Chattahoochee	Alan Jackson
All My Rowdy Friends	Hank Williams Jr.
Could I Have This Dance	Anne Murray
Friends In Low Places	Garth Brooks
Any More	Travis Tritt
Kiss Me In The Car	John Berry
Fancy	Reba McEntyre
Hard Workin Man	Brooks & Dunn
What The Cowgirls Do	Vince Gill
Statute Of A Fool	Ricky Van Shelton

of the past but the songs are still very true to life. There are a lot of very talented new artists who are finally getting a break and I think they are really great." To stay on top of the music scene, he checks out *Billboard* each week, keeping an eye on the top 15 pop and country tunes, as well as recurrents.

When asked who has had the greatest impact on his own life as a DJ, Koressel credits Elvis Presley. Prior to Presley, he says, there was rock and there was rock-a-billy and country. Elvis came along and homogenized all these types into something everybody liked and then spiked it with high energy and sex appeal. As Koressel recalls, "When Elvis hit the scene, everybody went crazy over him! It seemed like all we did night and day was listen to his music. Every new song he released I added to my collection of 45s."

As a DJ in America's heartland, Koressel says his music greatly reflects his area and that means country. However, he recalls one wedding reception when he was told by the bride *not* to play any country songs the entire evening. That was no problem for this veteran DJ but, when the groom's side showed up wearing country hats and cowboy clothes, he knew he was in for a night of surprises. After leading off with "Could I Have This Dance" followed by "Old Time Rock & Roll," the best man walked up and requested Charlie Daniels' "The South's Gonna Do It Again."

Koressel explained to the best man that the bride had said he would not get paid if he played even one country song. The best man got the groom to try to persuade him to play the song, but he stuck to his guns and insisted he needed the bride's OK. The best man and groom stormed off rather annoyed with him. They soon returned with the bride who asked, "What's the problem here... why won't you play what these guys want?" Koressel reminded her that she had insisted on no country, and that they had requested a country song. She turned to her new husband, grabbed him by the nose and dragged him into another room. She returned shortly, but the groom was not seen nor heard from the rest of the night.

Another favorite anecdote of Koressel's was the wedding where the bride dropped her train during the Chicken Dance, and somebody stepped on it. The bride literally walked right out of her wedding dress, but instead of running off red faced to the ladies room, she broke into a strip tease dance. I guess she was getting ready for the honeymoon a little early!

But through it all Koressel maintains that clients are always the boss and, regardless of what happens, you should follow their lead. In addition, he offers these words of encouragement to any DJs just starting out: The best way to insure customer satisfaction is to communicate. Check in with your clients the week before the event. Always look and act professional. And last, but far from least, be part of your audience. It's the best way to find out what they expect from you, and it has a big impact on referrals.

Don suggests: When playing a wedding where there are a lot of youngsters, you can arrange to have clowns provided through a special fund-raising arrangement with the local Shriners.

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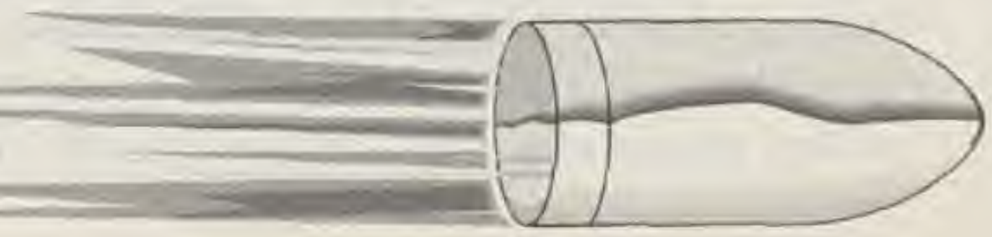

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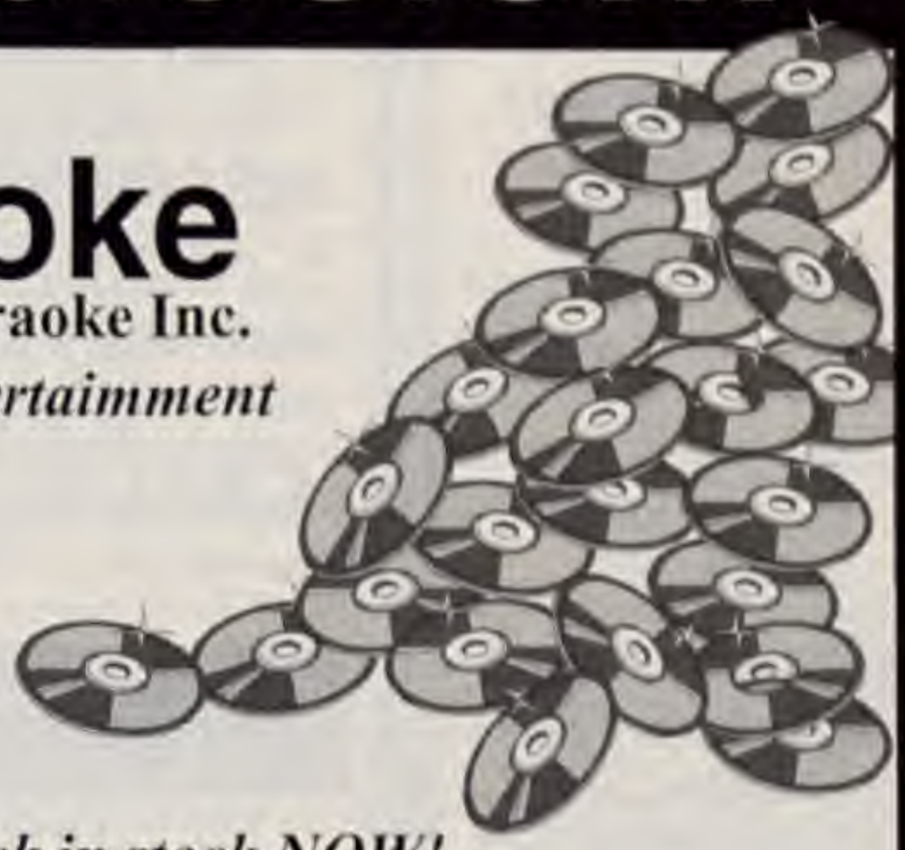

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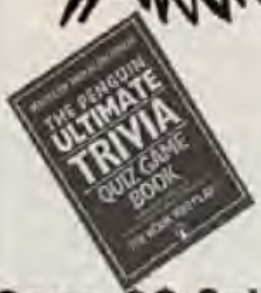

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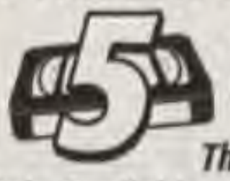

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4.	Robert Miles	Children	Arista	135
5.	Diana Ross	I Will Survive	EMI/UK	136
6.	Kristine W.	One More Try	RCA	124
7.	Alexia Phillips	I Never Needed (Remixes)	Interhit	128
8.	2 Unlimited	Do What's Good For Me	Popular	128
9.	Adam Clayton & Larry Mullen	Theme From Mission Impossible	Island	130
10.	Bjork	Hyperballad	Elektra	120
11.	A.D.A.M. f/Amy	Zombie	Popular	134
12.	The Candy Girls	Wham Bam	Virgin	138
13.	Alcatraz	Give Me Luv	Yoshitoshi	125
14.	Mone'	Movin'	Strictly Rhythm	124
15.	Gloria Estefan	Reach	Epic	124
16.	N-Joi f/Mark Franklin	The New Anthem	Logic	125
17.	Angelina	Release Me	Upstairs	130
18.	Ke	Strangeworld	RCA	126
19.	k.d. lang	Sexuality (Remixes)	Warner Bros.	126
20.	Mariah Carey	Always Be My Baby (Remixes)	Columbia	125
21.	Max-A-Million	Everybody's Groovin	SOS	131/108
22.	Devone	Energy	Mercury/Aqua Boogie	128
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31.	Planet Soul f/Brenda Dee	Feel Da Music	Strictly Rhythm	132
32.	Reverend	Sermon	Nervous	127
33.	Sugar	The Feeling (Remixes)	Aqua Boogie	130/132
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9. SUFFRAGETTE CITY - DAVID BOWIE
10. HARMONY - ELTON JOHN
11. GETTIN' IN TUNE - THE WHO
12. I SAW THE LIGHT - TODD RUNDGREN
13. ALL ALONG THE WATCHTOWER - JIMI HENDRIX
14. ROCK ME ON THE WATER - JACKSON BROWNE
15. SHAKE YOUR TAILFEATHER - RAY CHARLES

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JUNE 1996

KILLING ME SOFTLY - THE FUGEES
YOU LEARN - ALANIS MORISSETTE
BIG ME - FOO FIGHTERS
FAST LOVE - GEORGE MICHAEL
THE EARTH, THE SUN, THE RAIN - COLOR ME BADD
YOUR LOVING ARMS - BILLIE RAY MARTIN
WHO WILL SAVE YOUR SOUL - JEWELL
SISTER - THE NIXONS
BONSUS TRACK.....**REACH - GLORIA ESTEFAN**

NEW

MAY 1996
1. OLD MAN & ME - HOOTIE & THE BLOWFISH
2. CHAINS - TINA ARENA
3. CHAMPAGNE SUPERNOVA - OASIS
4. COUNT ON ME - WHINEY HOUSTON\CECE WINANS
5. DON'T WANT TO LOSE YOU - LIONEL RICHIE
6. GIVE ME ONE REASON - TRACY CHAPMAN
7. EVERYTHING FALLS APART - DOGS EYE VIEW
8. SWEET DREAMS - LABOUCHE

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APRIL 1996
1. ALWAYS BE MY BABY - MARIAH CAREY
2. BECAUSE YOU LOVED ME - CELINE DION
3. PEACHES - PRESIDENTS OF THE USA
4. AEROPLANE - RED HOT CHILI PEPPERS
5. NOT GON' CRY - MARY J. BLIGE
6. INSENSITIVE - JANE ARDEN
7. SANTA MONICA - EVERCLEAR
8. JUST A GIRL - NO DOUBT

FEBRUARY 1996
I WANT TO COME OVER - MELISSA ETHERIDGE
PROMISES BROKEN - SOUL ASYLUM
I GOT ID - PEARL JAM
NOBODY KNOWS - TONY RICH PROJECT
BEFORE YOU WALK OUT OF MY LIFE - MONICA
BE MY LOVER - LaBOUCHE
WONDERWALL - OASIS
ANYTHING - 3T

MARCH 1996
1. 1979 - SMASHING PUMPKINS
2.. JESUS TO A CHILD - GEORGE MICHAEL
3. IRONIC - ALANIS MORRISETTE
4. FOLLOW YOU DOWN - GIN BLOSSOMS
5.. GLYCERINE - BUSH
6. BRAIN STEW - GREEN DAY
7. SITTIN' UPO IN MY ROOM - BRANDY
8. WHO DO U LOVE - DEBORAH COX

JANUARY 1996
1. BEAUTIFUL LIFE - ACE OF BASE
2. EXHALE (SHOOP SHOOP) - WHITNEY HOUSTON
3. TIME - HOOTIE & THE BLOWFISH
4. GET TOGETHER - BIG MOUNTAIN
5. DON'T CRY - SEAL
6. MISSING - EVERYTHING BUT THE GIRL
7. THE WORLD I KNOW - COLLECTIVE SOUL
8. WONDER - NATILIE MERCHANT

DECEMBER 1995
1. I'D LIE FOR YOU (DUET) - MEAT LOAF
2. ONE SWEET DAY (DUET) - MARIGH CAREY\BOYZ II MEN
3. YOU'LL SEE - MADONNA
4. (WHAT IF GOD WAS)ONE OF US - JOAN OSBORNE
5. GOOD INTENTIONS - TOAD THE WET SPROCKET
6. MY FRIENDS - RED HOT CHILI PEPPERS
7. TELL ME - GROOVE THEORY
8. DREAMIN' OF YOU - SELENA

NOVEMBER 1995
1. HAND IN MY POCKET - ALANIS MORISETTE
2. BACK FOR GOOD - TAKE THAT
3. DO YOU SLEEP - LISA LOEB & NINE STORIES
4. NAME - THE GOO GOO DOLLS
5. BREAKFAST AT TIFFANY'S - DEEP BLUE SOMETHING
6. HOOK - BLUES TRAVELER
7. A GIRL LIKE YOU - EDWYN COLLINS
8. PRETTY GIRL - JON B.

OCTOBER 1995
1. ONLY WANNA BE WITH YOU - HOOTIE & THE BLOWFISH
2. CARNIVAL - NATILIE MERCHANT
3. AS I LAY ME DOWN - SOPHIE B. HAWKINS
4. ROLL TO ME - DEL AMITRI
5. LET ME BE THE ONE - BLESSID UNION OF SOULS
6. WALK THIS WORLD - HEATHER NOVA
7. LUMP - PRESIDENTS OF THE U.S.A.
8. DECEMBER - COLLECTIVE SOUL

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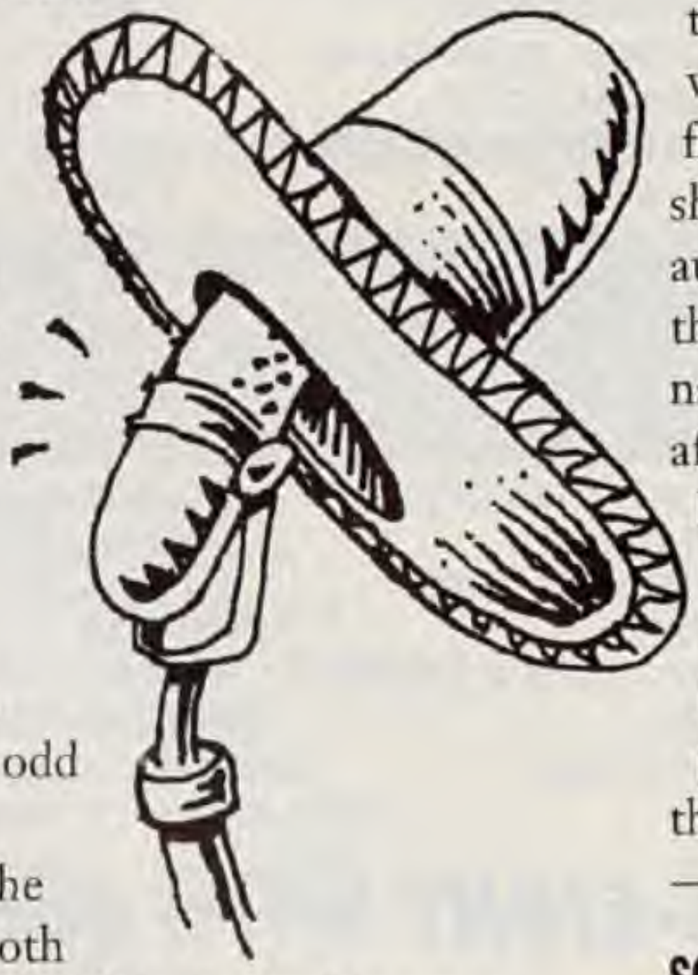
Don't use my name on this, but...

SOMETIMES THE BEST DJ STORIES WE HEAR COME BY PHONE OR BY EAVES-DROPPING ON CONVERSATIONS AT DJ CONFERENCES. HERE ARE A FEW FAVORITES.

MR. SOUNDMAN

The worst reception in my DJ career was one last year when I was, without notice, expected to play soundman for a five-piece Mexican band. The bride had told them, "No problem, you can use the DJ's system" to amplify their instruments (accordion, organ, two guitars and five microphones). To top it off, she expected me to do it for free. The way she saw it, while the band was playing I would basically be "on break." Unable to reach an understanding, I packed up my gear and left.

CHEAP OR WHAT?



I remember working for a bride and groom who had given me a list of songs to play and the order to play them a week in advance of the event. They insisted I personally do their wedding and paid a substantial upcharge. In addition, they made the odd request that I leave my microphone at home. The bride and groom were both lawyers and it was quite an affair. Everything was perfect. Gourmet food, sparkling settings, the whole enchilada. While not my idea of the way to do a reception, I kept to the agreement and played the music according to the list, saying nothing.

When it came time to eat, my meal was brought to me on a silver tray. When the waiter removed the stainless steel dome from the fine china plate, I was presented a cheeseburger and fries! I politely requested they offer the meal, that the couple had so graciously provided me with, to a street person. I explained that since my livelihood depends on my hands being clean, I could not accept such a meal.

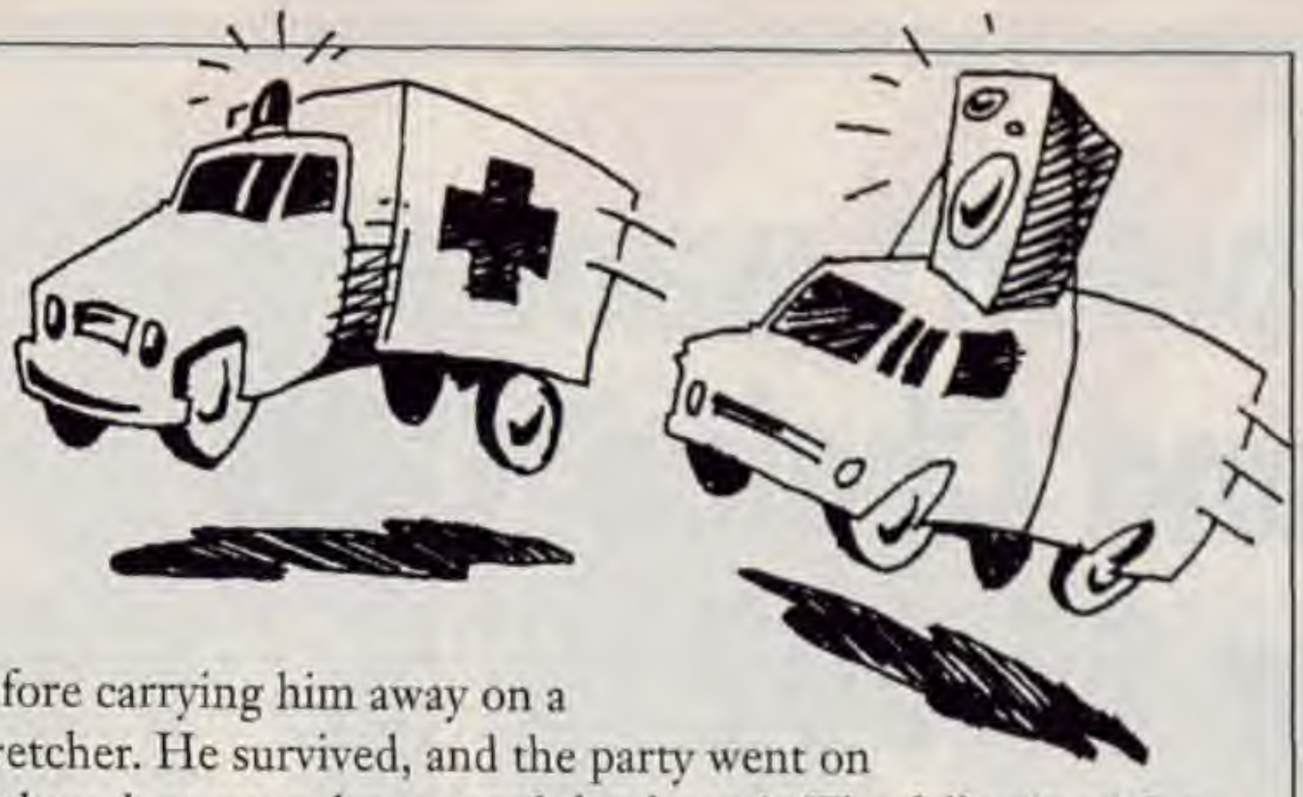
ANGELS OF MERCY

Last summer I was playing an afternoon reception for about 120 people. It was a rather subdued crowd for two of the quietist, shyest people I have ever met. Just getting them on the dancefloor for the traditional dances was a chore. As I kicked off the dance set, everybody on the dancefloor just wandered back to their seats and stared at me like I had a lobster on my face. Little by little, couples would come up to dance to the slow songs, so I kept it kind of mellow.

When four nice-looking ladies in their mid-twenties came up and requested something faster, I was happy to oblige. Immediately, the four hit the floor and the pace of the party did a 180. Within a short time they had the bride, groom, grandparents, aunts, uncles, and everyone else on the floor doing the Electric Slide, Macarena, Chicken Dance—you name it. What I thought was going to be the dullest afternoon in reception history turned out to be a heck of a blast. When the bride came up to give me the check she complimented me on the fine job I had done and how much she appreciated me bringing in the four young ladies who brought the party to life. One problem... I had no idea who they were and had never seen them before in my life — and neither had she!

SOME PEOPLE

Reading the DJ Nightmare in your last issue (*Last dance*, June/July '96) reminded me of when, while playing a holiday dinner dance, one of the guests had a heart attack on the dancefloor. I immediately stopped the music and called 911 on my cellular phone. The paramedics arrived five minutes later and worked with the individual for 30 minutes



before carrying him away on a stretcher. He survived, and the party went on (although at a much more subdued pace). The following Monday, the client called demanding a 50 percent refund since I had stopped the music while the paramedics worked on the victim, causing the energy level of the party to fall.

DAZED AND CONFUSED

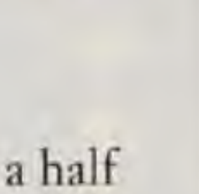
At a recent reception, I asked the groom if he would like me to play an additional hour. The event had gotten started a bit late and everyone was still having a good time. The groom agreed so I announced that the music would be continuing for another hour.

In the middle of the first overtime song, the wedding coordinator came over and told me she had just spoken with the groom. He had changed his mind. I double checked this with the groom who told me to go ahead and wrap up. I played one more song then announced the last dance. On the way to the dancefloor with the bride, the groom asked me if I was still planning to play the extra hour as we originally agreed five minutes earlier. Rather than cater to his whims, I figured the safest thing was to keep playing until he hands me the check. In the middle of the very next song, he came up, thanked me for playing the additional hour (really only about 10 minutes) paid me the full amount and sent me on my way.

WHAT A GUY!

I had arrived to play an outdoor reception an hour and a half early so that I could be set up before the ceremony, which was taking place at the same location. I asked the groom, who was providing live music for the ceremony, when the musician was to arrive. The groom told me he wasn't sure and asked if I could do it. I was happy to oblige.

After the ceremony, I did all the standard introductions and everything was off to, what I thought, was a typically fine start. Then the banquet manager comes over and tells me that the groom has requested I not talk on the microphone as he finds my voice annoying. Obviously, I was taken back. I'm not Don Pardo but give me a break. Later, the groom complained the music chosen for the ceremony (all the standard stuff) was offensive and the music I played at the reception really "sucked." He not only refused to pay, but requested three times the agreed amount as damages! I kept the deposit and fortunately haven't heard from him since.



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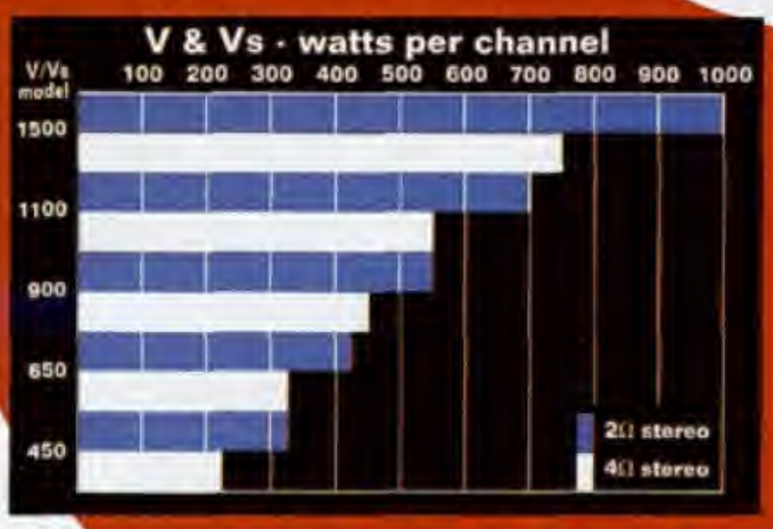

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